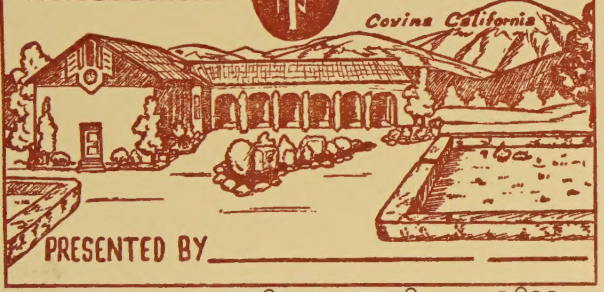
MUSICA SACRA,

OR UTICA AND SPRINGFIELD COLLECTIONS UNITED.

1832.

By Thomas Hastings and Solomon Warriner.

CALIFORNIA THEOLOGICAL BAPTIST SEMINARY
Covina California

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MUSICA SACRA,

OR

UTICA AND SPRINGFIELD COLLECTIONS UNITED:

CONSISTING OF

Psalm and Hymn Tunes, Anthems, and Chants,

ARRANGED FOR TWO, THREE, OR FOUR VOICES, WITH A FIGURED BASS FOR THE ORGAN OR PIANO FORTE.

BY THOMAS HASTINGS AND SOLOMON WARRINER.

NINTH REVISED EDITION—WITH ADDITIONS AND IMPROVEMENTS.

UTICA:

PRINTED AND PUBLISHED BY WILLIAM WILLIAMS, GENESEE STREET.

1831.

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NORTHERN DISTRICT OF NEW YORK, TO WIT:

Be it Remembered, That on the twenty-ninth day of November, in the fifty-fifth year of the Independence of the United States of America, A. D. 1830, THOMAS HASTINGS and WILLIAM WILLIAMS, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

"Musica Sacra, or Utica and Springfield Collections united: Consisting of Psalm and Hymn Tunes, Anthems, and Chants, arranged for two, three, or four voices, with a figured Bass for the Organ or Piano Forte. By Thomas Hastings and Solomon Warriner. Ninth revised edition, with additions and improvements."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to the act, entitled "An act supplementary to an act, entitled 'An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned,' and extending the benefits thereof to the arts of designing, engraving, and etching historical and ohe prints."

RUTGER B. MILLER,
Clerk of the Northern District of New York.

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PREFACE TO THE EIGHTH EDITION.

The last three editions of this work, have presented almost an entire uniformity of appearance. The present edition, however, embraces numerous improvements. The rudiments, though they occupy less room than formerly, are presented without any material abridgement of the matter; and the room thus gained is appropriated to a valuable purpose. As to the music, it seems desirable that tunes for common use should receive as few changes as possible: still, in the present state of things, every compiler is compelled to keep pace, in some measure, with the improvements in the art, or his productions will inevitably be thrown out of the market by rival publications. Here there is no alternative. He must do this, or consent to do nothing, and be laid aside. As to the omissions, it is obviously expedient to exclude such pieces as in the generality of churches and musical choirs are no longer found useful. A few of the latter class, however, have received a new arrangement, which, we trust, will bring them into favor; and a number still smaller, have undergone some important changes in their harmony, for reasons in most instances assigned in the margin. In all these changes, an eye has been had to the promotion of greater uniformity among our American publications—a thing ardently to be desired; nor have they been made without much counsel and deliberation, or without a regret that there was a necessity for making them. Alterations and additions among anthems and set pieces, will of course need little apology, if only they can be regarded as real improvements. The work is now somewhat enlarged as to the number of pages; and by this means as well as by the omissions above mentioned, a considerable quantity of matter which is both new and valuable, is presented to our readers. Of the original pieces, we of course have nothing to say. Other improvements also may be left to speak for themselves.

In arranging music for the churches, a most delicate medium between vulgarity on the one hand, and undue refinement on the other, should be carefully preserved. Chaste simplicity connected with obvious design—this is the thing to be attained—and may we not add, the very thing for which the compilers of this work have long labored with the most untiring assiduity. How far they have succeeded, will be left to the candid decision of the public. Of course they will be accused on either hand of departing from the proper standard. Some already accuse them of not keeping pace with modern

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improvements; and others, of departing too far from the plain simplicity which belongs to the worship of the sanctuary. But to all, we would say, that the arrangement which we have made, has been the result of long personal experience, carried directly and diligently into the fields of musical cultivation. We fix our eyes upon the thousands and the ten thousands of our American churches who are even now unwittingly trampling upon the art, rather than upon the hundreds which have made creditable progress in the work of reform. We have endeavored all along, to keep steadily in view the great purpose of present utility, without which nothing of permanent importance can be effected towards elevating the standard of church music in our own country. Nor have we forgotten the interests of the cultivated minority. They, too, are bound to have regard to the general state of things if they would turn their efforts to the best account. The business of devotion, after all, is a simple, obvious thing; and if by any means we give it a decided air of artificialness, we necessarily detract from its character.

We would press the preceding observations upon the churches with great earnestness; for we do verily believe them to lie at the foundation of the dearest interests of church music. It is easy to run onward to the higher branches of the art, and leave the multitude who ought to be benefited quite behind us and out of sight: but where, we ask, is the *Christian propriety* of such a measure? The higher walks of cultivation have their importance: but let them occupy their proper place. The first object is, to secure results which are strictly and eminently devotional. Religious influence must, at all hazards, be carried into our primary schools, and kept there. In this respect we must follow the example of Sunday Schools and Bible Classes. Nothing short of this will secure the best and most permanent interests of the art, and lead onward to future improvement.

The present, or ninth edition, has been prepared with much labor, study, and expense; the music type having been made expressly for the work—for symmetry and beauty it stands unrivalled; pains has also been taken to procure good and substantial paper, that the work may be rendered in every respect worthy the extensive patronage it receives from a generous public; and, on the whole, we cannot but hope that it will prove more acceptable than any of its predecessors. Further remarks on the character of the music will be found at the close of the volume.

RUDIMENTS OF VOCAL MUSIC.

ARRANGED IN A FAMILIAR MANNER, FOR THE USE OF SCHOOLS.

[*The learner will, at first, attend to those paragraphs and examples which stand in immediate connection with the questions.*]

What is Vocal Music?

Vocal Music is an art which consists in the union of the singing and speaking voices, as in Psalms, Anthems, Songs, &c.

How is it divided?

It is divided into two parts; Notation and Execution.

What is understood by Notation?

Notation teaches the representation of musical sounds by appropriate characters: as in a written or printed sheet of music.

What is implied in Execution?

Execution implies a practical knowledge of musical characters; as in singing with readiness from a written or printed sheet; and embraces all that relates to good performance.

PART FIRST.

Notation.

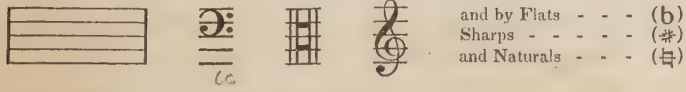
SECTION I. Of the Scales.

Sounds are represented with respect to their pitch, duration, accent, &c.

By what characters is the pitch of sounds represented?

The pitch of sounds is represented by the following characters, viz:

The Staff, the F Clef, the C Clef, the G Clef,



and by Flats - - - (♭)
Sharps - - - - - (♯)
and Naturals - - - (♮)

What is said of the Staff?

A Staff is formed by five lines with their spaces, and is used for including the musical characters.

What of Leger lines?

When the characters cannot be included in the Staff, short lines are added, called Leger lines.

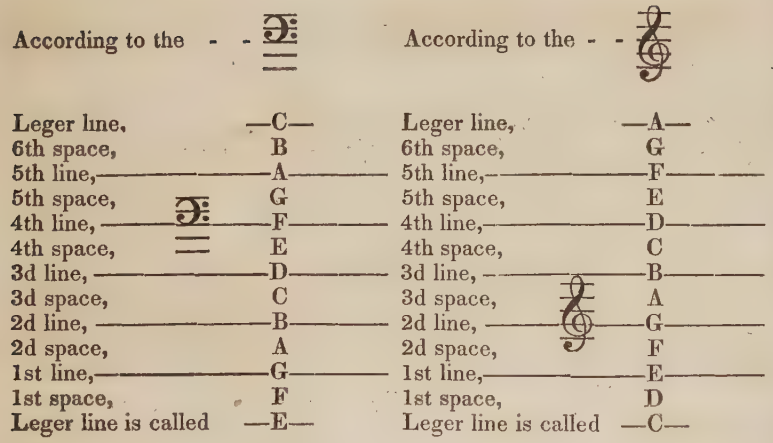
How are the lines and spaces of the Staff named?

The lines and spaces of the Staff are named from the first seven letters of the alphabet—A, B, C, D, E, F, G.

What is the use of Clefs?

The Clefs are used to show how the letters are applied to the Staff.

THE LETTERS APPLIED TO THE STAFF.



What is said of the F Clef?

The F Clef is placed on the fourth line, and is used for Bass.

What of the C Clef?

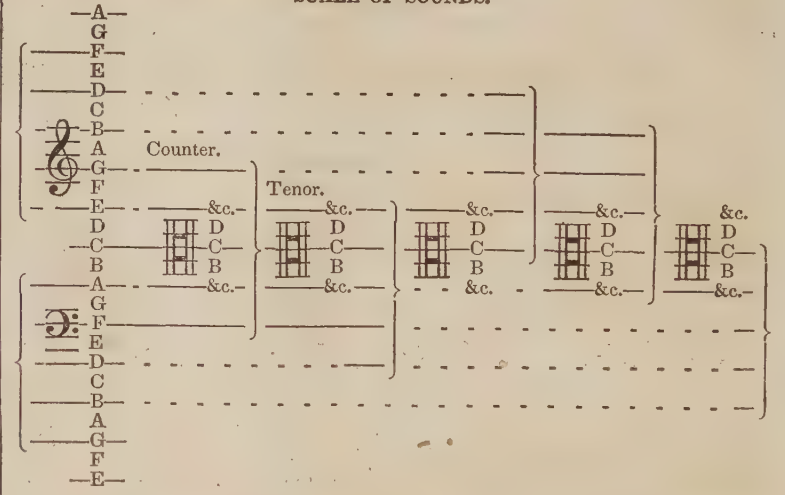
The C Clef is placed on any of the lines, and is used for Tenor, Counter, &c. [See next example.]

What of the G Clef?

The G Clef is placed on the second line, and is used for Treble; and in modern music, for Tenor, Counter, &c.

The following scale of sounds, from the lowest Bass to the highest Treble, is formed by the Staff, the Clefs, and the letters; and is called the Natural Scale.

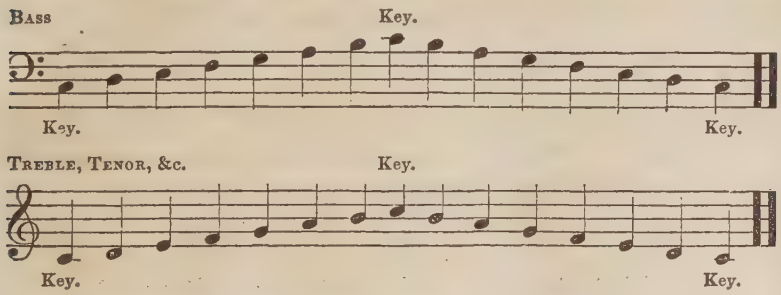
SCALE OF SOUNDS.



The pitch of the notes in the Natural Scale depends on the lines and the spaces which they occupy, the lowest sound being on the lowest line or space, the highest sound on the highest, &c. The Leger line above the Bass, has the same pitch as that which is below the Treble, and the same as that of the C Clef line in all its positions.

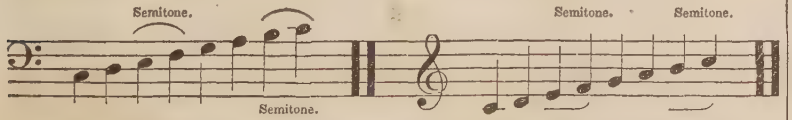
What is said of the Primary sounds?

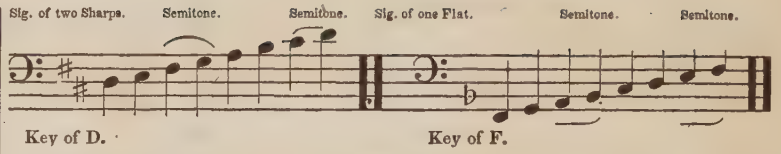
The Primary sounds form a scale of eight notes ascending and descending; and from these Primary sounds all the rest are derived.

The eight notes in the Natural Scale commence and end with C in the Bass, Tenor, Treble, &c. and this C is called a key-note.

When the G Clef is used for Tenor or Counter, the sounds are to be reckoned eight degrees lower than when it is used for Treble.

How does the voice proceed in tuning the Natural Scale?

While tuning the notes of the Natural Scale, the voice raises or falls by unequal degrees, called tones and semitones. The semitones are two, situate between E and F, and B and C: Between all the other degrees are tones.



The eight notes may be made to commence on any one of the lines or spaces of the Staff; but as every remove requires a corresponding change in the position of the two semitones, this change is pointed out by Flats and Sharps, placed at the beginning of a movement, which are called the Signature.

What are the removals of the Scale called?

The removals of the Scale are called its transpositions.

What syllables are used in forming the voice?

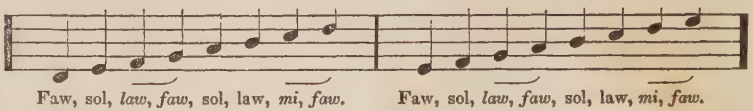
To aid the singer in forming his voice in these transpositions, the syllables *faw*, *sol*, *law*, *mi*, are used.

How are they applied to the eight notes?

In ascending the eight notes, the syllables are *faw*, *sol*, *law*, *faw*, *sol*, *law mi*, *faw*; and in descending, they are *faw*, *mi*, *law*, *sol*, *faw*, *law*, *sol*, *faw*.

Wherever the eight notes are placed, these syllables are applied to them in the same manner.

Between what syllables are the two Semitones found?

The two Semitones in these Scales are always found between *mi*, *faw*, and *law*, *faw*.

What is said of the syllable Mi?

Since the syllable *mi* occurs but once in the eight notes, we have only to find its situation, and determine by this the places of the other syllables.

Thus—In the Natural Scale, the syllable mi is on the B line; and of course, faw is found on C, sol on D, &c. But when a Flat is placed on the B line, *mi* is removed to E, and then faw is found on F, sol on G, &c.

How may the place of the syllable mi be known?

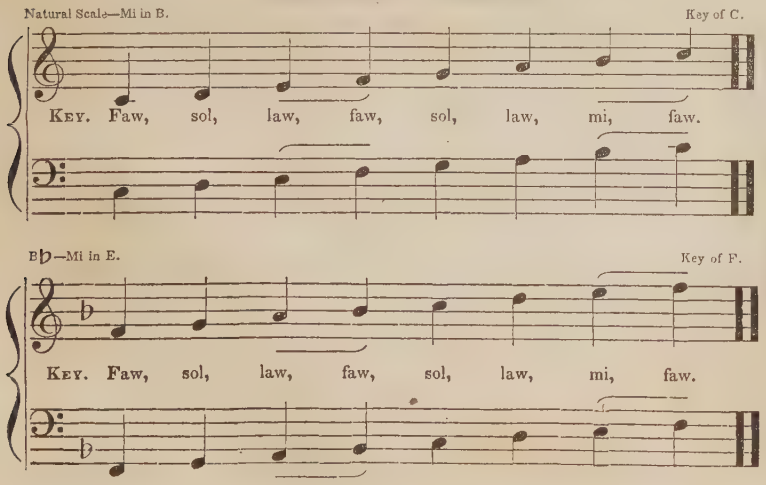
The situation of *mi* may be readily learned by the following Table:

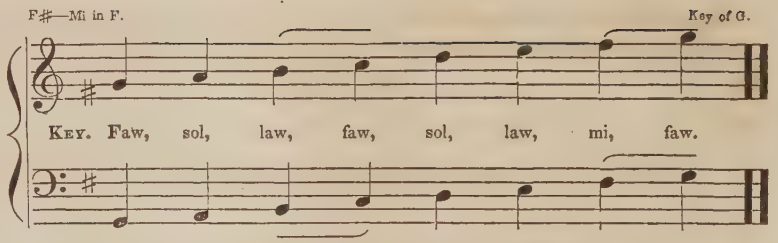
In the Natural Scale *mi* is on B: But,

If B be flat, mi is removed to - - - - E,
If B and E be flat, mi is removed to - - A,
If B, E and A be flat, mi is removed to - D,
If B, E, A and D be flat, mi is removed to G,
If B, E, A, D and G be flat, mi is removed to C,
If F be sharp, mi is removed to - - - - F,
If F and C be sharp, mi is removed to - - C,
If F, C and G be sharp, mi is removed to - G,
If F, C, G and D be sharp, mi is removed to D,
If F, C, G, D and A be sharp, mi is removed to A.

[Some teachers prefer the application of the syllables *do, ri, mi, fav, sol, law*, si, in which case *si* becomes the leading note, *do*, the principal Major Key, and *law*, the principal Minor. The table of signatures after this plan, would read thus:—"In the Natural Scale, *si* is in B; but if B be flat, *si* is in E," &c. Si thus taking the place of mi, and the other syllables named accordingly. Those who choose to adopt this plan, can pursue it on the principle thus explained, with very little inconvenience. The Italians and French use the seven syllables to denote, like the letters, the lines and spaces of the Staff; but in this way they afford no facilities to the *vocalist*.]

EXPLANATION OF THE SCALES.





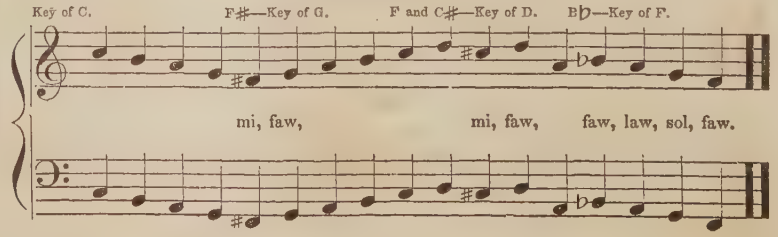
[Other signatures might receive a corresponding illustration.]

As the C Clef is but little used in modern music, it is sufficient in this place to remember, that when it stands on the 4th line, the scales, syllables, &c. are to be reckoned one degree higher than they are on the G Clef (used for men's voices); and, that when it stands on the third line, the scales are to be reckoned one degree lower instead of higher. [See Scale of Sounds, page vi.]

What are Modulations?

When the scale changes in the midst of the movement, the Flat, or Sharp, or Natural, which designates it, is placed immediately before the note which is affected in the change. Changes of this character are called modulations.

EXAMPLES.



What are Accidentals?

Flats, Sharps, and Naturals, thus placed in the midst of a tune, are called Accidentals. [See last example.]

What is the use of the Flat?

A Flat set before a note, requires that its pitch should be made one semitone lower than usual.

What of the Sharp?

A Sharp set before a note, requires its pitch to be raised one semitone.

What of the Natural?

The Natural is used when notes that have been flatted or sharped are to be restored to their primitive sound.

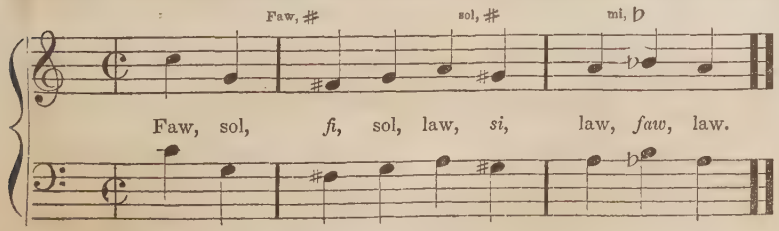
To assist the singer in forming his voice on the accidental semitones, two methods are in common use. One method is, to make the whole order of the syllables the same as it would be in the regular changes of signature. [See last example.] The other is, to change the names of those notes only that are *specially affected* by Accidentals.

What syllables are ordinarily used when notes are flatted or sharped?

In general, when *faw*, *sol*, *law*, are sharped, they may be called *fi*, *si*, *li*, in imitation of the syllable *mi*, and pronounced nearly as broad as the words *fay*, *say*, *lay*. When mi is flatted it may be called *faw*.

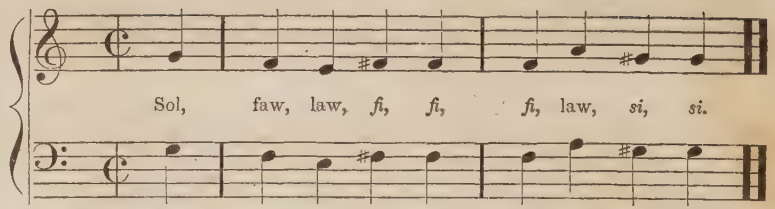
The effect of an accidental is not always confined to the note which immediately follows it; it extends, unless counteracted, through all the notes that occupy the same line, or space, or letter, to the next bar.* And when one measure ends, and the next begins with the same note, the effect extends beyond the bar.

EXAMPLE OF THE EFFECT OF ACCIDENTALS CONFINED TO ONE NOTE.



* See the section on Time.

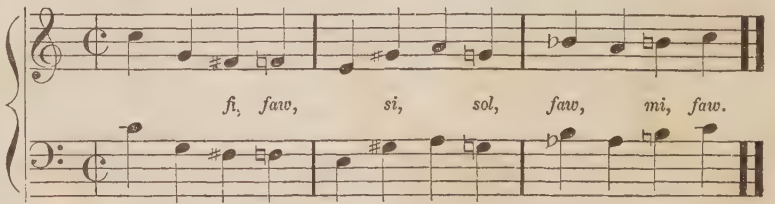
EXAMPLE OF THE EFFECT EXTENDED.



What syllables are used when notes are restored by the Natural?

When a Natural occurs as an Accidental to restore sounds that had been flatted in the signature, the syllable *fi*, *si*, or *li*, is applied, as in the case of Sharps. When it is used to restore sounds that had been sharped in the signature, the syllable *faw* is required. Frequently, however, nothing is required but to restore the regular name, as follows:

EXAMPLE OF THE NATURAL.



The method of treating Accidentals as here explained, is found to answer the purpose in Psalmody; yet it cannot be of universal application. "Chromatic passages," says the worthy editor of the Boston Handel and Haydn Society Collection, "will occur, especially in modern music, to which it will be almost impossible to apply any system of solomization, and in the performance of which it may be proper to substitute the open vowel *a*, as in *far*, or as in *fall*, in place of the syllables in common use." However, by the time such passages are to be placed before the pupil, he will have acquired such a habit of modulating his voice, as to render farther facilities in a great measure unnecessary.

What is the Natural Scale of the eight notes called?

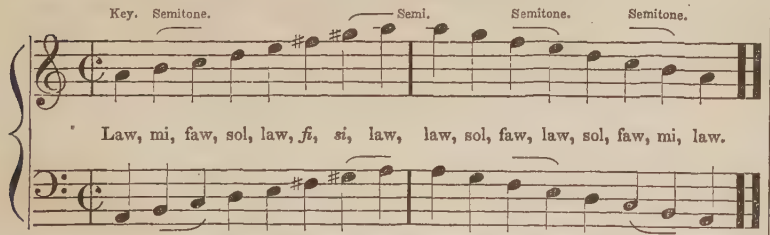
The Natural Scale of the eight notes, with all its transpositions, is called *Major, as when we say a tune is composed in the key of C Major, or in G Major, &c.*

What is said of another Primitive Scale.

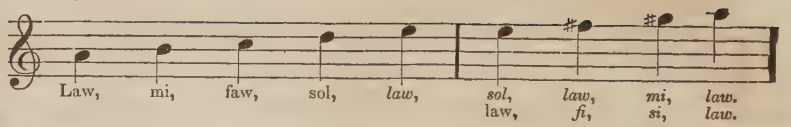
Besides the above Scale and its transpositions, there is another Primitive* Scale of eight notes, which is called *Minor*, and which has an equal number of transpositions with the Major Scale.

The Primitive Minor Scale of eight notes commences and ends with A, which is called its key; but the sixth and seventh notes of this Scale, ascending, are always sharped; and the remark equally applies to the transpositions.

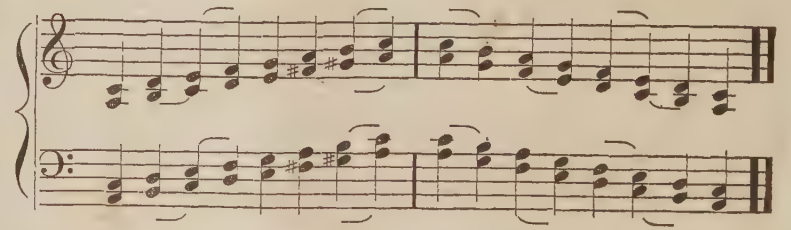
PRIMITIVE MINOR SCALE OF EIGHT NOTES.



The ascending Minor Scale is tuned like the Major Scale, with the exception of its third degree, which is a semitone lower than the same degree in the Major Scale. But, in the descending Minor, the sixth and seventh also are a semitone lower than the sixth and seventh of the Major. This will appear evident, by comparing the last example with the Natural Major Scale. [See page viii.]

The two semitones in each of the principal Scales, being designated by the same syllables, *mi, faw*, and *law, faw*, the voice readily accommodates itself to the differences that occur in the Scales, with the exception of those that are occasioned by the ascending sixth and seventh above mentioned. This difficulty may be vanquished by applying a part of the Major series of syllables to the Minor Scale, as follows.

The Primitive Minor Scale on A is found two degrees below the Natural Major Scale on C; and it preserves the *same relative* situation, (i. e. two degrees below the Major Scale,) in all its transpositions: therefore, by placing dots two degrees below the notes included in each of the transpositions, [See example, p. viii,] observing to precede every sixth and seventh note with a Sharp, the pupil will be furnished with the transpositions of the Minor Scale, and be enabled, at the same time, to compare them with those of the Major Scale. This he can readily do with a pencil, taking his hint from the following example.

THE PRIMITIVE MINOR SCALE COMPARED WITH THE MAJOR.



N. B. The slurs, as in preceding examples, point out the situation of the two semitones in the Scales.

The two principal Scales, as above represented, are called *relative* throughout all their transpositions.

In every tune, some one key (or style of the octave) is found to predominate; and the last note in the Bass is always this key. The syllable *faw*, one degree above *mi*, designates the sharp key, and the syllable *law*, one degree below *mi*, the flat key.

Modulations are frequently made from the principal key to its relative or to its transpositions, even in the plainest movements; but they are of comparatively short continuance. [See Part II, Section 3.]

* In some sense this Scale is derivative, as will be inferred from the employment of Accidentals. [See next example.]

SECTION II. Of the Duration of Sounds.

What are Notes?

Notes are the representatives of musical sounds.

What are Rests?

Rests are marks of silence.

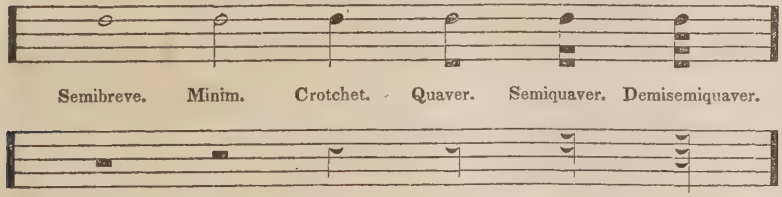
How many kinds of Notes and Rests are there?

There are in common use six kinds of Notes, and the same number of Rests.

What are their names?

The Semibreve, the Minim, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver; the Rests bear the same names.

NOTES AND RESTS.



What proportion in length of time do the Notes bear to each other?

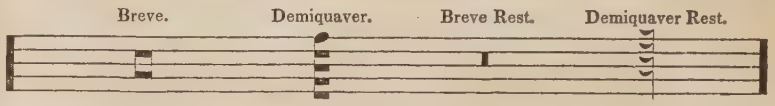
The proportion of time which the Notes bear to each other is that of one to two.

One Semibreve equals two Minims, one Minim equals two Crotchets, one Crotchet two Quavers, &c. Or, taking the Semibreve for a measure note, it will be found to require two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers, to equal it in length of time.

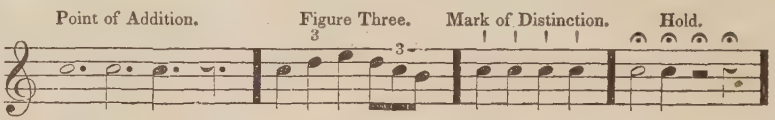
How is the time of the Rests reckoned?

The time of the Rests corresponds with that of the Notes which bear the same name.

Besides these Notes in common use, there are the Breve, equal in length to two Semibreves, and the Demiquaver, equal to one half of the Demisemiquaver. Their corresponding Rests are, the Breve Rest, and the Demiquaver Rest.

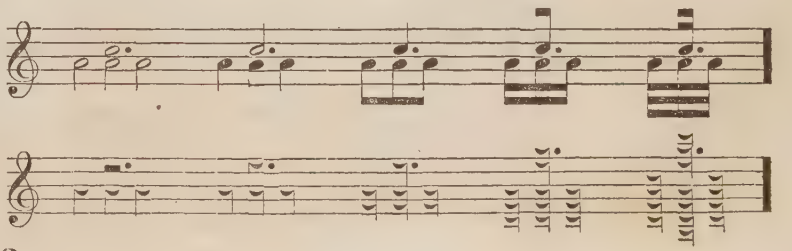


The time of the Notes is also varied by the following characters.

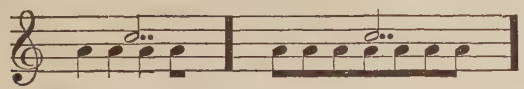


What is said of the Point of Addition?

A Point at the right hand of a note or rest, adds one half to its length of time. The Semibreve, for instance, equals two Minims; but when pointed, it equals three. The Minim equals two Crotchets; but the *pointed* Minim equals three Crotchets, &c.

POINTED NOTES AND RESTS, WITH THEIR VALUE.

A note is sometimes *twice* pointed, by which means it receives an addition of three quarters to its nominal length. A Minim, twice pointed, has, therefore, the value of three Crotchets and a half, or seven Quavers. A Crotchet, twice pointed, has the value of three Quavers and a half, or seven Semiquavers.

EXAMPLES.*



Of what use is the figure Three?

The *figure Three*, placed over or under any three notes, diminishes their value one third, as when *three* Crotchets are sung in the time of *two* Crotchets; three Quavers in the time of two Quavers.

What is the use of Marks of Distinction?

Marks of Distinction are placed over such notes as are to be sung with peculiar distinctness.† About one half of their time is occupied with silence. [See Dying Christian, 2d strain.]

Of what use is the Hold?

The Hold leaves the *time* of a note or rest to be lengthened at the pleasure of the performer.

When the syllable under it is *unaccented*, it generally requires a sudden cessation of voice; as in the word "*victory*," near the last cadence of the Dying Christian.

* See also the Tenor of the Easter Hymn.

† The term *Staccato* is often applied to movements of this character; but in the present work we use the term to indicate a general distinctness of enunciation. See remarks at the end of the volume.

The Hold is also used in ancient psalmody to mark the end of a line of poetry; and in tunes that end with a repetition of a part or the whole of the first strain of a movement, it is used to mark the close.

The same character is sometimes used to signify that the vocal or instrumental performer is expected to introduce a short extemporaneous passage or flourish, just *previous* to the final close. It is then called a *Cadenza*. The Cadenza may generally be known by the *place it occupies;* but it has no place in church music.

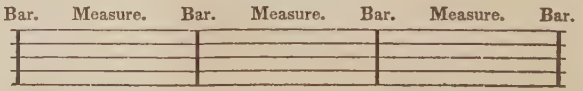
SECTION III. Of Time.

How are strains and movements divided?

Every strain or movement in music, is divided into equal portions of time, called Measures.

How are Measures formed?

The Measures are formed by straight marks drawn across the Staff, called Single Bars.



Time, strictly speaking, consists of but two species; Common or equal, and Triple or unequal; but by the union of two or more measures of either of these species, a third species is formed, which is called Compound Time.

How many species of Time are there?

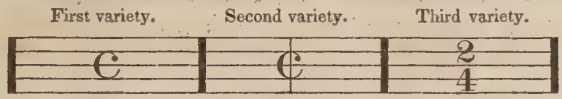
There are generally reckoned three species of Time; Common, Triple, and Compound.

In each species there are three principal varieties, which are distinguished by appropriate signs.

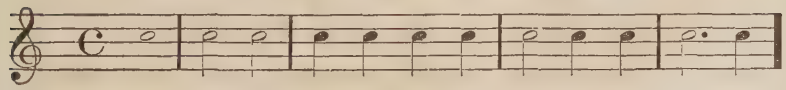
The signs of the varieties are, the Semicircle, which represents the Semibreve, and certain figures which denote fractional parts of its value, as $\frac{2}{4}$ of the value of the Semibreve, i. e. two Crotchets equal to one Minim, or four Quavers, &c.

How are the varieties marked in Common Time?

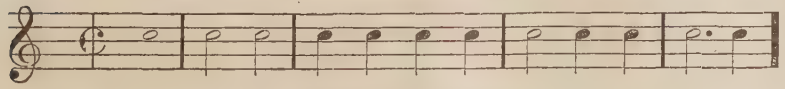
In Common Time, the first variety is marked by the semicircle, the second by the barred semicircle, and the third by figures, as follows.



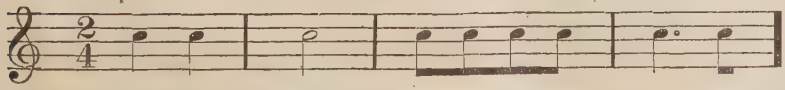
EXAMPLES IN COMMON TIME. FIRST VARIETY.



SECOND VARIETY.



THIRD VARIETY.



What is said of the first variety of Common Time?

The first variety of Common Time has, in each measure, the value of a Semibreve, which is usually sung in the time of four beats.

What of the second variety?

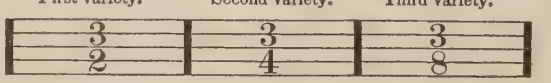
The second variety differs from the first by requiring only two beats.

What of the third?

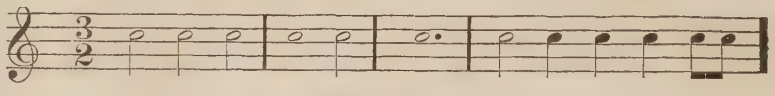
The third variety has, in each measure, the value of two Crotchets, requiring two beats.

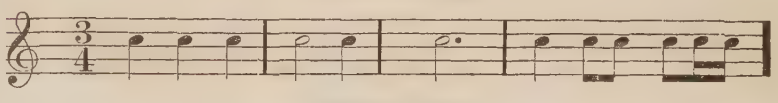
How are the varieties marked in Triple Time?

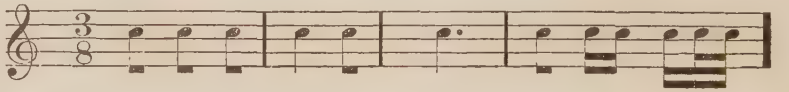
The varieties of Triple Time are known by the following characters.



EXAMPLES IN TRIPLE TIME. FIRST VARIETY.



SECOND VARIETY.

THIRD VARIETY.



What is said of the three varieties of Triple Time?

The first variety of Triple Time, has the value of three Minims in each measure; the second has the value of three Crotchets; and the third has the value of three Quavers.

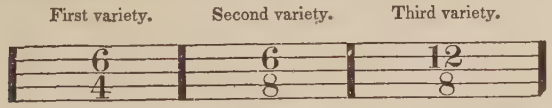
How many Beats are required?

Each of these varieties requires three beats in a measure.

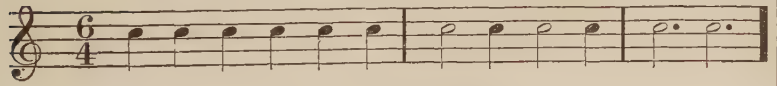
The principal varieties of Compound Time are formed by the regular union of two or more measures of Triple Time, through the omission of part of the single bars:—thus, two measures of $\frac{3}{4}$ make one measure of $\frac{6}{4}$; two measures of $\frac{3}{8}$ make one of $\frac{6}{8}$, &c.

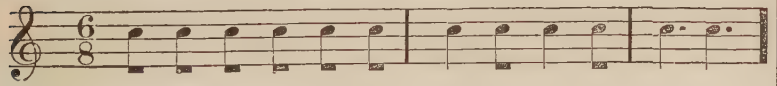
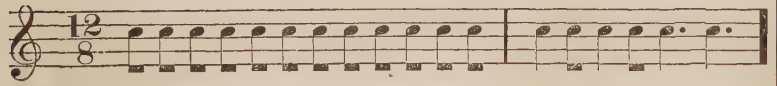
How are the principal varieties of Compound Time marked?

The following characters are used as marks of Compound Time.



EXAMPLES IN COMPOUND TIME. FIRST VARIETY.



SECOND VARIETY.

THIRD VARIETY.

What is the value of the notes contained in these varieties?

The first variety of Compound Time has the value of six Crotchets in each of the measures; the second has the value of six Quavers; and the third has the value of twelve Quavers.

How many beats are required in the first and second varieties?

The first and second varieties require, when the *performance is slow*, six beats to a measure; but when the performance is quick, they require only two beats. [See examples, Sec. 4.]

How many in the third variety?

The third variety of Compound Time usually requires four beats in each of its measures.

To these may be added, such compounds as are marked by $\frac{9}{8}$ equal to nine Quavers, $\frac{9}{16}$ equal to nine Semiquavers; and a few others: but they are seldom used, except in secular music, and are nearly obsolete.

SECTION IV.

Of Beating, Accent, and Syncopation.

In beating, the motion of the hand should always take place in regular intervals of time; but the length of these intervals should vary according to circumstances. The slowness or rapidity of a movement, depends less on the signs of varieties [See Section 3,] than on the nature and design of the composition. [See remarks at the end of the volume.]

In vocal music the character of the words which are to be sung; and in instrumental music, the title of the piece, such as March, Gigue, Waltz, &c. are generally sufficient indications of the slowness or rapidity required. But where the nature of the movement might seem doubtful, the musician has recourse to technical terms—such as *Largo*, *Adagio*, *Presto*. [See explanation of Musical Terms, page 24.]

What is said of Beating?

In Beating, the hand should always fall on the first part of the measure, and rise on the last part.

In measures that require four beats, the hand falls and rises twice; and in Triple Time, it has two motions downward before it rises.

What is Accent?

Accent is a stress of voice which takes place on what are called the *strong* parts of the measure.

Where is the principal Accent?

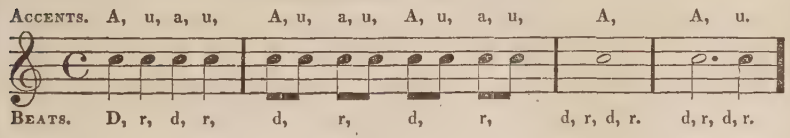
The principal Accent takes place in each measure, at the first downward motion of the hand.

In slow movements, the second downward motion usually requires a strong accent; and there are also subordinate accents, which, in notes of equal length, alternate with the unaccented notes; being found on the third, fifth, and seventh Crotchet or Quaver. A single note, though long, requires but one stress of voice.

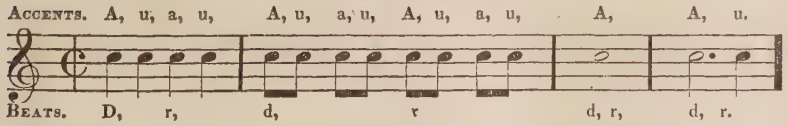
EXAMPLES IN BEATING AND ACCENTING.

The letter *d*, marks the downward motion of the hand, and the letter *r*, the rising motion. The principal accent is marked thus, (A) and the subordinate, thus, (a) and the unaccented notes with the letter *u*.

COMMON TIME. FIRST VARIETY.



SECOND VARIETY.



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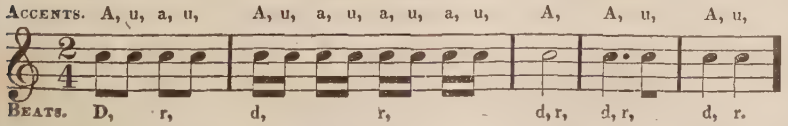
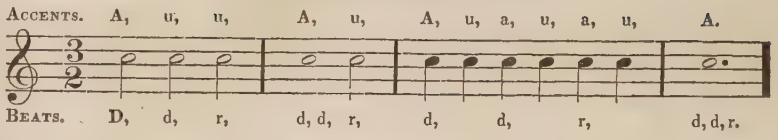


The word "*pleasurable*" may be taken as an illustration of the accents of the first measure in each of the preceding examples. The same word spoken quick twice successively—the second time in a comparatively feeble tone of voice, will illustrate the second measures.

TRIPLE TIME. FIRST VARIETY.



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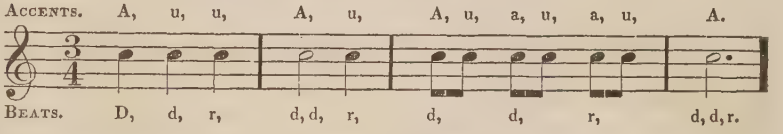
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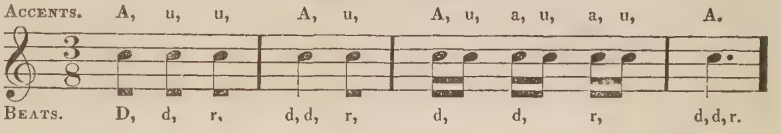
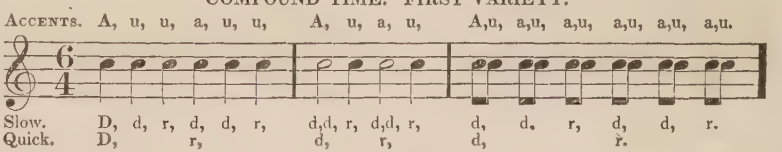
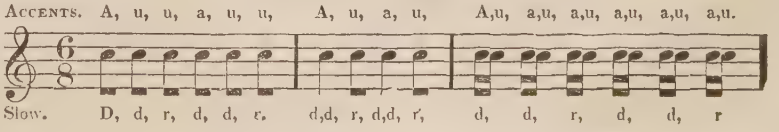

COMPOUND TIME. FIRST VARIETY.



SECOND VARIETY.



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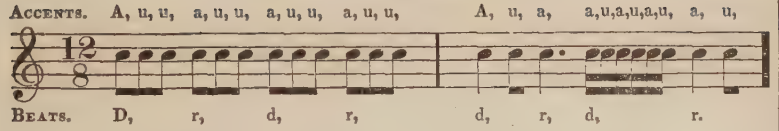
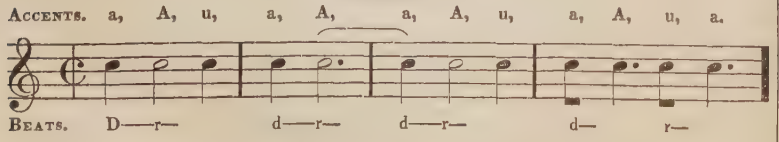

Examples in beating and accenting can do no more than illustrate general rules; against which, there are necessarily many exceptions. In some extreme cases, for instance, the principal accents are placed nearer together, by adding stress to notes which usually take the subordinate accent; and instances are not wanting, where, in Common Time, the number of beats must be doubled, and the accents regulated accordingly. [See Christmas, in the Harmonia Sacra.]

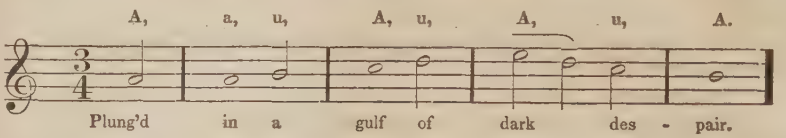
Owing to these irregularities of the accent, it often becomes impossible for the auditor, while listening to a performance, to ascertain in what particular variety of Time the music is written; although he can tell whether the movement is Common or Triple, he cannot ascertain which of the varieties of these species is employed; nor can he always tell whether the *Triple Time he recognizes* be written in the ordinary characters, or whether it may not *appear on paper in some one of the varieties of Compound Time.* The same melody too, is frequently written in different varieties, without the least design of changing its character; and the varieties are, therefore, more in number than is required for the purpose of Notation.

What is said of notes of Syncopation?

Notes of Syncopation take their name from the circumstance of their *beginning* on the *weak*, and *ending* on the *strong* parts of the measure. They form an exception to the general rules of accent, and require a stress of voice.

EXAMPLES.

Another variation of the accent, frequently takes place in vocal music, where the accent of the words is irregular.

The following melody, for instance, when sung in the words—"With pityĭng ēye thĕ Prĭnce ŏf grāce"—would require the regular accent, but when the line—"Plŭng'd ĭn ă gŭlf ŏf dārk dĕspaĭr," is adapted to the same melody, the accent should receive a corresponding arrangement.

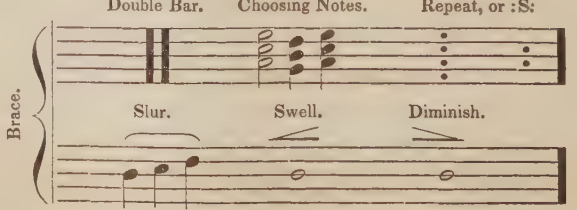


In Psalmody, where the tunes are applied to so many different words, such variations of the accent become very important.

SECTION V.

Of the remaining Musical Characters.

The characters which remain to be described, are the following—to which may be added, the Graces and the Abbreviations.



Of what use is the Brace?

The Brace connects such parts as are to be sung together, viz. Tenor, Bass, &c.

Of what use is the Double Bar?

The Double Bar shows the end of a strain or period.

What is said of Choosing Notes?

Of Choosing Notes, any one may be sung.

Two or more distinct parts are often found in the same Staff, in the form of Choosing Notes. [See Installation.]

Of what use is a Repeat?

A Repeat shows what part of a tune is to be sung twice successively.

A smaller character (:‖:) is used to denote the repetition of a word or phrase.

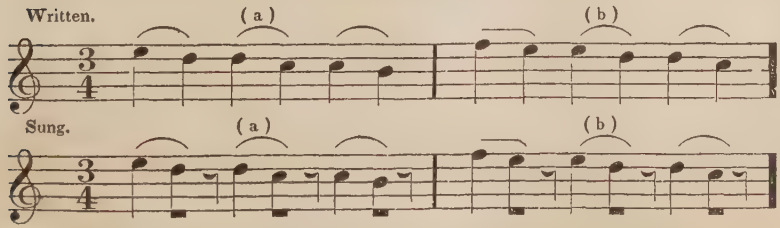
When the figures 1, 2, occur at the close of a passage which is to be repeated, the notes under figure 1 are to be sung *before* repeating, and to be *exchanged* for those under figure 2, *while* repeating. Both are to be sung while repeating, if united by a slur. In modern music, the expressions *first time*, and *second time*, are often used.

What is said of the Slur?

The Slur connects such notes as belong to one syllable.

When the Slur is drawn over several pairs of notes having the same specific length, the second note under each Slur is shortened, and the voice suspended during its proper time.

EXAMPLES.



The Slur, in instrumental music, shows that the notes under it are to be played in close connection.

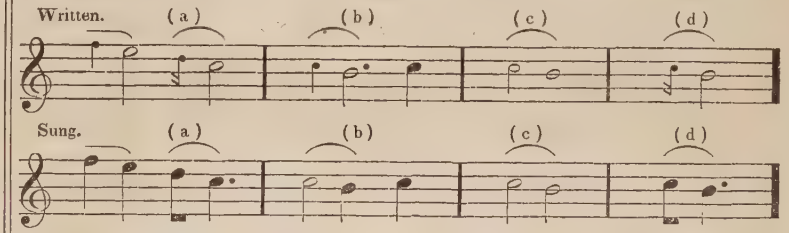
The Swell denotes a gradual increase of voice, followed by a diminution.

The Diminish requires a gradual diminution of voice.

What is said of Appoggiatures?

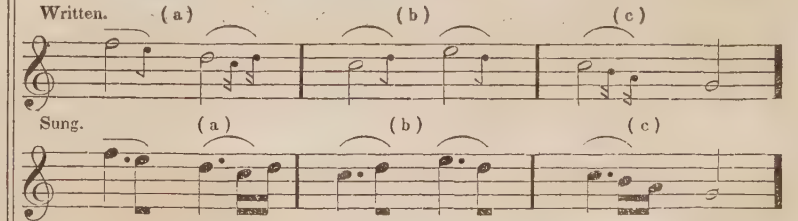
The most important graces in music, are Appoggiatures, and After-notes.

Appoggiatures are small notes which take their time from the notes which immediately *follow* them.



What is said of After-notes?

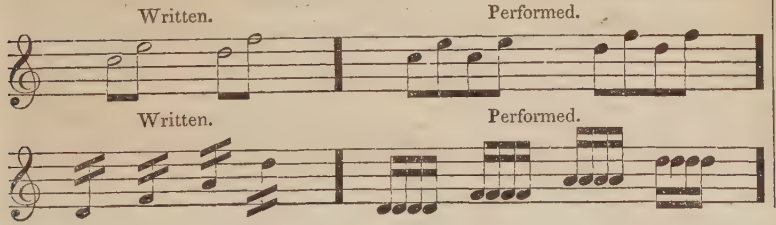
After-notes take their time from the notes which immediately *precede* them.



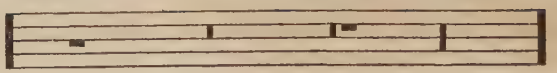
Appoggiatures and After-notes are not reckoned in making up the time of the measures; but are *deducted* from the time of the notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appoggiature receives double its nominal value when it precedes a pointed note. There is, however, so much variety in the method of using these characters, that the pupil cannot be furnished with any rule that is of infallible application.

The other graces of melody, such as the *Shake*, the *Turn*, the *Beat*, the *Mordent*, *&c. &c.* have no proper place in church music.

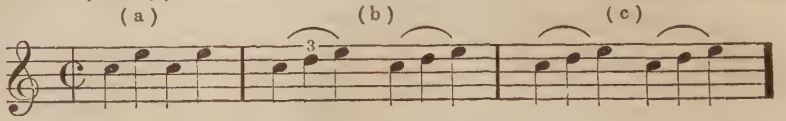
The most common Abbreviations of notes and rests are the following.



Rest of one bar, two bars, three bars, four bars.



The figure three is often omitted in a succession of triplets, while its effect continues; as in the following example at (c), where six Crotchets are sung in the time of four Crotchets, as at (a).



PART SECOND.

Execution.

[The pupil is not required to commit any portion of the following pages to memory.]

Execution implies a practical knowledge of musical characters; and embraces all that relates to good performance.

Though both the ear and the voice are, to a great extent, improvable by cultivation; yet, the foundation of this improvement must be sought for in the natural constitution, which, in many instances, is so unfavorable as to forbid all efforts towards acquiring the art.

The ear and the voice are found in such ever varying degrees of imperfection, that it is often difficult to ascertain whether the pupil should be encouraged to proceed, or induced to relinquish his exertions; but in all cases of doubt, let him confine his attention to the tuning of the eight notes; and, if his voice continue to prove unmanageable here, it is certain that all further efforts will be useless.*

SECTION I. Of Tuning the Voice.

The voice, even of the most gifted individual, needs to be formed by the gradual process of cultivation.

*However, such persons might still acquire such a general knowledge of the subject, as to profit under the influence of devotional singing.

The voice is rendered disagreeable by various circumstances. It may be too *nasal*, *labial*, *dental*, or *guttural*: (that is, it may be forced too much through the *nose*, the *lips*, or the *teeth*, or be formed too deeply in the *throat*:) and it may be made too feeble, or too powerful, or be too much forced. To correct the former defects, the Italians make use of the interjection *Ah!* pronounced deep in the throat, which gives the organs of voice their right position or conformation. The English use the syllable *awe*, with equal success, which gives the voice a less slender tone than is required in Italian.

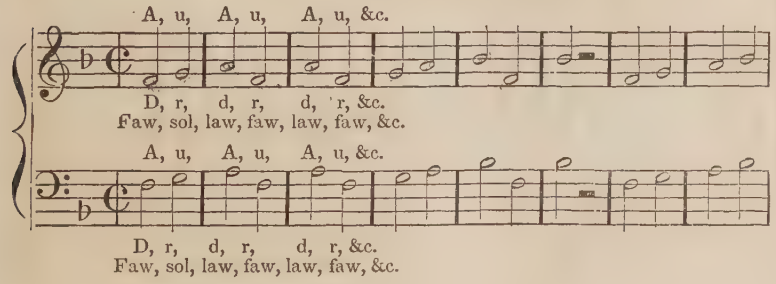
Let the pupil first pronounce with his speaking voice, the syllable *awe* several times successively, deep in the throat, until he can recollect what position of his organs is required; and then let him be careful to preserve that position while he attempts to give the same syllable a musical utterance. This done, let him proceed with the syllables *faw*, *sol*, *law*, uttering them in a similar manner. This exercise must be often repeated throughout the whole course of cultivation; and though the result of the earliest efforts may prove offensive to the ear, yet the voice will eventually acquire both strength and sweetness by the process, as well as free itself from every disagreeable impediment. [See Sec. 4.]

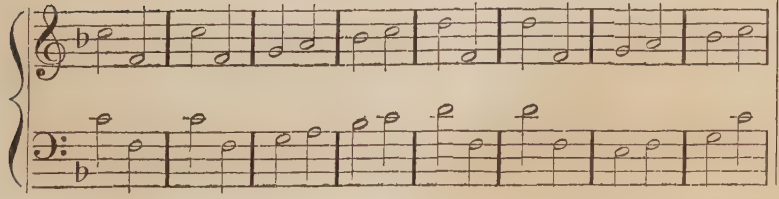
A strong voice is easily reduced in strength; a feeble one, if habitually exerted, will gradually acquire strength. A voice which is too much forced in its appearance, needs to be confined to either a higher or lower key: yet something of this disagreeable quality is inseparable from the process of cultivation; and it not unfrequently happens that the same voice may be formed with equal propriety on the low and the high portions of the scale.

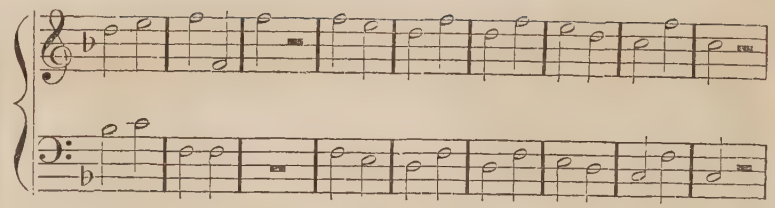
When the pupil has made some progress in forming his voice, and has learned to apply the syllables to the scale with its transpositions, as represented at page 8, he may proceed with the exercises in the next Section, first reading the syllables, and afterwards singing them, and beating the time with his hand. [See Part I, Sec. 4.]

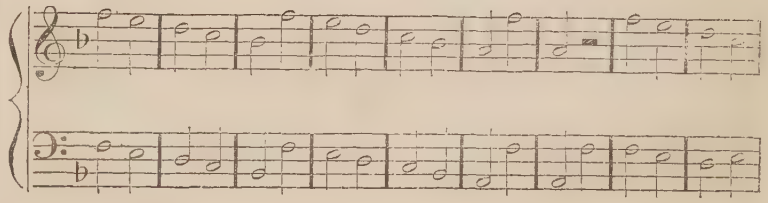
SECTION II. Practical Lessons.

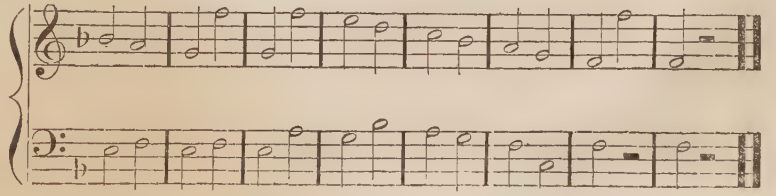
FRAGMENTS OF THE EIGHT NOTES IN CHARACTERS OF EQUAL LENGTH.

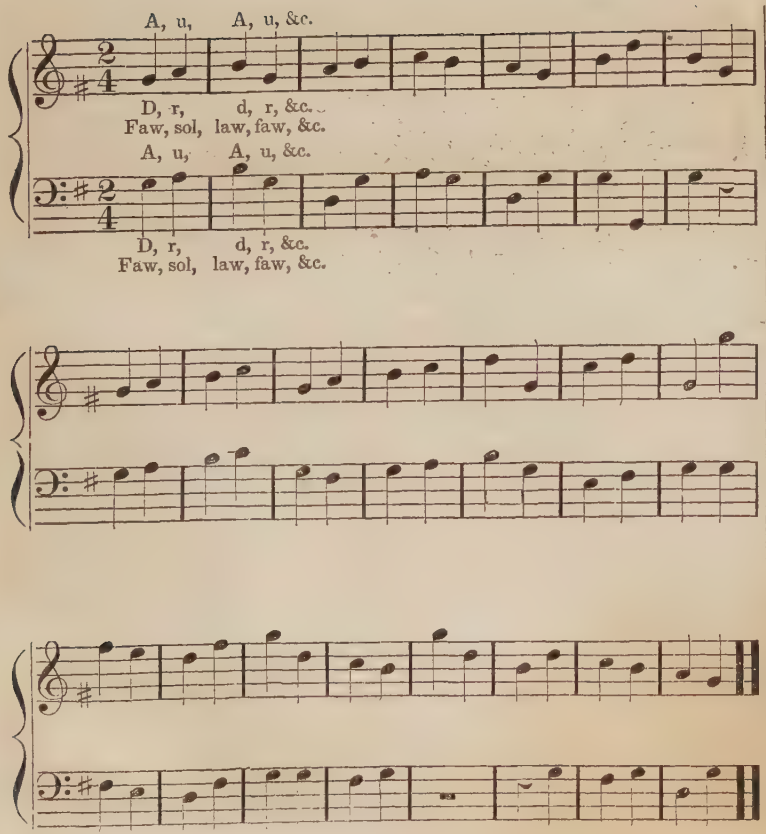


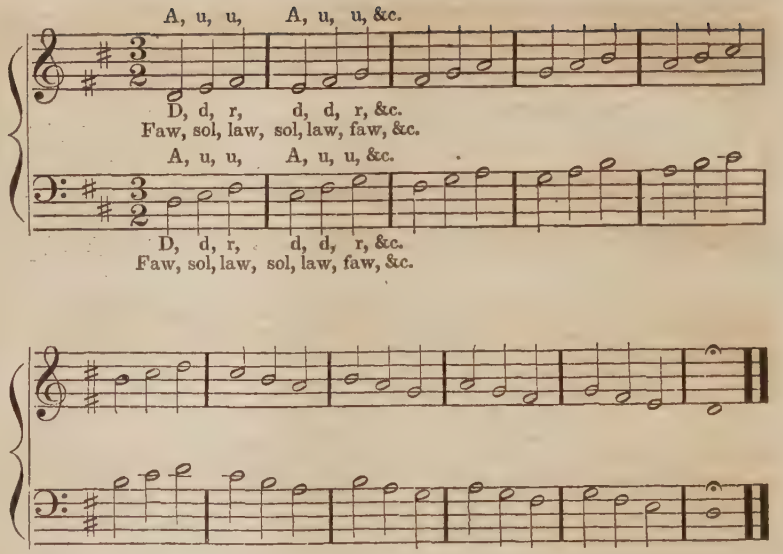








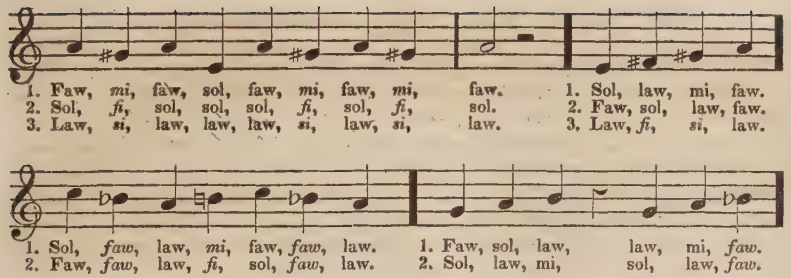




The pupil can easily add to the preceding exercises, by selecting such tunes from the following work as nearly correspond with them in difficulty. [See Old Hundred, Dundee, Lutzen, Winchester, York, St. Michaels, &c.]

By considering the *eight notes* as the alphabet of his art, and by carefully applying them to the scale of the tunes he commences with, the pupil will by degrees render himself familiar with the sounds of the lines and spaces, except where *accidental semitones* occur. But he should be early initiated, through the assistance of his teacher, in such exercises as are analagous to the following; and these exercises should be frequently dwelt upon and repeated on suitable occasions, throughout the whole course of instruction.

N. B. In the following exercises, let the singer proceed with the several series of syllables in the order they occur, giving to each successive series the sounds which belong to the first.


1. Faw, mi, faw, sol, faw, mi, faw, mi, faw. 1. Sol, law, mi, faw.
2. Sol, fi, sol, sol, sol, fi, sol, fi, sol. 2. Faw, sol, law, faw.
3. Law, si, law, law, law, si, law, si, law. 3. Law, fi, si, law.
1. Sol, faw, law, mi, faw, faw, law. 1. Faw, sol, law, law, mi, faw.
2. Faw, faw, law, fi, sol, faw, law. 2. Sol, law, mi, sol, law, faw.

When these examples and others of a similar character, shall have been rendered familiar by repetition, and the pupil shall have acquired the power of preserving the true pitch while sounding them, he will then be able to execute such accidental semitones as occur in ordinary psalmody.

After dwelling sufficiently on such examples as have already been given in this Section, the next thing is, to attend to the time tables, to beating, &c. as directed in Part I, Section 3 and 4; after which the pupil may proceed in practising tunes containing notes of *dissimilar length;* first selecting the easiest, and afterward the more difficult.

Beating, though for the most part unnecessary in public performances, should be most perseveringly inculcated during the period of pupilage. A rapid motion, followed by a sudden stop, marking equal portions of time, represented by the numbers 1—2,—1—2, 1—2, &c. striking the hand at 1, and stopping at 2, constitutes the most convenient and effectual method of marking time.

The next thing is to apply the general principles of accent, as indicated by the beats; and afterwards to attend to the exceptions against these general principles; and in this way, proceeding from those exceptions which are of the most obvious nature, to such as require more delicacy of application, the pupil may gain, in time, a practical knowledge of enunciation.

Before advancing from plain psalmody to pieces of a miscellaneous character, some farther attention must be devoted to accidental semitones.

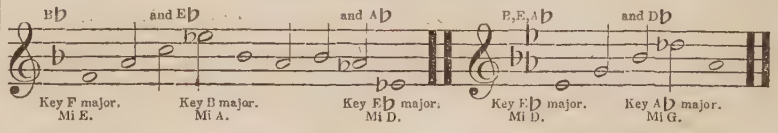
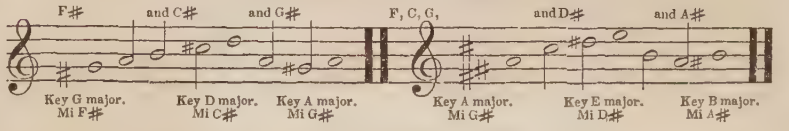
In the simplest cases of accidentals, the mere alteration of particular syllables may suffice. [See such tunes as Burford, St. Mary's, St. Ann's, Bedford:] but, where cases occur, respecting which the pupil apprehends the least difficulty, he may change the whole order of syllables, as mentioned in page 9, considering each accidental, for the time being, as affecting a real change of signature. [See also page 7.] This leads us to speak more particularly of Modulation.

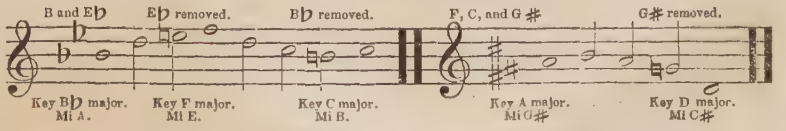
SECTION III. Of Modulation.

A perfect knowledge of Modulation is not to be acquired without making considerable advances in the science of harmony; and this is the reason why it becomes necessary to provide so many facilities for the vocalist, toward acquiring the management of his voice where accidentals occur: yet, as the latter are always pointed out by distinct characters, a slight knowledge of Modulation, well reduced to practice, will, in time, enable the pupil to perform the most difficult passages; and this is all that is required of the mere executant, in relation to the subject. A few remarks and examples shall, however, be subjoined.

First. When accidentals occur, the first inquiry is, whether they form regular additions to the signature. [See page 7; also Explanation of Scales, at page 8.] When this is the case, the key may be found, and the order of the syllables be changed, as in transpositions.

EXAMPLES.*

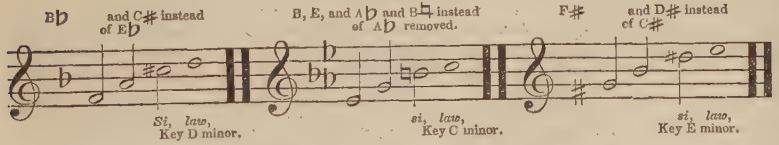
MODULATION BY FLATS.

MODULATION BY SHARPS.

MODULATION BY NATURALS.



* *The Semibreves represent the keys.*

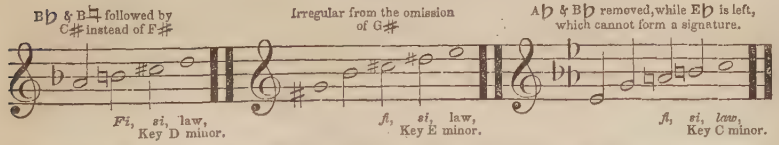
Second. But if any accidental occurs which cannot be considered as belonging to the signature, it may be known that the scale is minor; and if the accidental is such as to *elevate* the voice, the key is found one degree above it.

EXAMPLES.



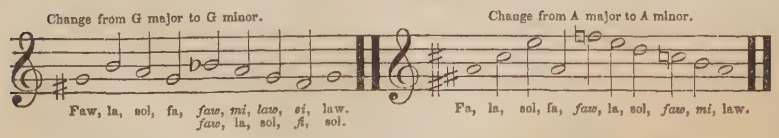
Third. When two adjoining letters, such as B C, C D, A B, are elevated by accidentals, the scale is minor, and the key is situate one degree above the highest of the two letters.

EXAMPLES.


B♭ & B♮ followed by C♯ instead of F♯
Irregular from the omission of G♯
A♭ & B♭ removed, while E♭ is left, which cannot form a signature.
Fi, si, law, Key D minor.
fi, si, law, Key E minor.
fi, si, law, Key C minor.

The accidentals which appear in the last two Staffs, are required in the minor scale. [See page 10.]

Fourth. When accidentals that cannot be added to the signature, have the effect of *depressing* notes, it may then be known that the *key* remains on the same letter, while the *scale* is changed from major to minor.

EXAMPLES.

Change from G major to G minor.
Change from A major to A minor.
Faw, la, sol, fa, faw, mi, law, si, law. faw, la, sol, fi, sol.
Fa, la, sol, fa, faw, la, sol, faw, mi, law.

[This subject is further illustrated in Lesson 18 of Musical Reader, commencing with page 74, second edition.]

SECTION IV. Concluding Remarks.

Our limits will not permit us to accompany the pupil through every stage of his progress: but, having been assisted thus far, he will find less difficulty in accomplishing the rest of his undertaking. Still, however, he will find occasion for patient, persevering industry; and his progress will, of course, be gradual. Many things which are fully comprehended even at the first glance, will require the aid of habit in reducing them to practice: and though a multitude of particulars may sometimes be successfully brought into the same view, so as to shorten the process of instruction and application, yet the result of this experiment is more frequently disastrous; and this is doubtless the chief reason why so few of the vocalists of this country ever learn to read music with facility. They are hurried onward from lesson to lesson, and made to pass over in a few short evenings, what should have occupied their attention through a whole course of instruction. The result is, that their habits, at best, are but imperfectly established; and not unfrequently do the individuals themselves become so discouraged with the accumulation of objects, as to overrate the difficulties of the art, and undervalue their own capabilities.

We are aware that teachers often feel constrained to adopt this course, in consequence of the little time that is allotted them for the instruction of their pupils: and for *this* difficulty, it will be useless for *us* to think of proposing an entire remedy. Yet, under such circumstances as we are now alluding to, an instructor may effect much, by setting apart some small portion of every evening for the purpose of directing his pupils in a progressive course of practical exercises. This course has now been pointed out, and we leave it to the discretion of teachers, to make such alterations or additions as their own judgment and experience may dictate. It may not be impertinent to state, however, that the introduction of the monitorial method of recitation and practice, so far as the rudiments and the early reading lessons are concerned, has often been attended with the happiest results. Every instructor knows the difficulty of being thorough with the rudiments and practical lessons, and at the same time keeping up the interest of the pupil. This difficulty is entirely obviated by the method here proposed; and we cannot be too urgent in recommending its adoption. Every one who is acquainted with the manner of conducting Sabbath Schools and Bible Classes, will readily appreciate the importance of this improvement. It is not required that the school should be organized into classes—let the

teacher call for assistants just when and where he needs them; and act himself for the time being as superintendent. Half an hour every evening spent in this manner, will effect wonders during a whole term of instruction. In this way all may receive that special attention in their efforts at learning to read, &c. which they may indispensably require. All will thus be pleasantly employed and benefited; and the instructor himself, after the advantage of a short respite from his labor, will resume the charge of the pupils with fresh ardor and increasing effect. Nor should it be forgotten that this plan will have an infallible tendency to raise up in every place, leaders in music who will at length be competent to the task. This consideration alone is of sufficient importance to recommend the general adoption of the plan.

An effective enunciation of the words is, above all things, necessary to the accomplished vocalist. In Psalmody especially, the words contain the whole life and spirit of the exercise; and too much care and cultivation, therefore, can scarcely be devoted to the utterance of them. This subject is almost universally neglected, to the great detriment of Psalmody.

The remarks made at page xviii on the utterance of the syllables *faw, sol, law,* may apply, with some qualification, to the generality of monosyllables. Strictly speaking, the vowels only are sung, while the consonants are, for the most part, articulated as in speech. The slender vowels may be modified without materially changing their character. A, as in *name*, e, as in *theme*, and i, as in *time*, for instance, may be rendered broader in singing than in speech. But the consonants will not at all admit of modification; they must be articulated with the greatest precision, and in a manner peculiarly forcible and distinct. Much labor should be bestowed on this branch of cultivation.

In passing from the utterance of syllables to that of words, the greatest care will be necessary; and if the pupil is to make any progress in the art of enunciation, his mistakes and errors must be pointed out to him at the very moment of their occurrence. The most obvious ones should first secure attention; afterwards those of a more subtile character may be noticed.

We have already adverted to the subject of musical accentuation, page 21, and as this embraces both the accent and the emphasis of language, we have only to add a word or two in this place on the subject of effect, referring our readers for still further observations, to the remarks at the close of the volume.

It is very possible that the enunciation of the vocalist may be scrupulously correct, while at the same time it remains entirely destitute of the required pathos. Yet, before any thing of importance can be done towards the attainment of true expression, every thing that concerns the *mechanism* of the art must be rendered, in some measure, familiar by habit. When this has been done—when the pupil can execute his tasks with entire ease, then the received principles of oratory, with suitable additions and restrictions, should be brought into requisition for the formation and perfection of his style. This, for the most part, can be better done by example than by precept. It must never be neglected.

The preceding directions are intended for those who would qualify themselves as leaders, or as members of a choir. Congregations may be brought, with far less cultivation, to unite their voices occasionally with the choir.

EXPLANATION OF MUSICAL TERMS.

Adagio—with a slow movement. This term generally indicates the second degree of slowness, though it is sometimes considered as synonimous with Largo, Grave, Gravemente.
Ad libitum—at pleasure.
Affettuoso— } in a style of execution adapted to express affec-
Amoroso— } tion, tenderness, and supplication.
Air—the leading part, or melody.
Allegro—a brisk and sprightly movement.
Allegretto—less quick than Allegro.
Alto—Counter, or high Tenor.
Andante—with distinctness. As a mark of time it implies a medium between the Adagio and Allegro movements.
Andantino—quicker than Andante.
Anthem—a musical composition set to sacred prose.
Atempo—in time.
A—signifies in, for, at, with, &c.
Assai—generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Bis—this term denotes a repetition of a passage in music.
Cantabile—a term applied to such movements as require an elegant, graceful, and melodious style of performance.
Canto—song; or, in choral compositions, the leading melody.
Canto fermo—plain song.
Chorus—a composition or passage designed for a full choir.
Chromatic—a term given to accidental semitones.
Con—with.
Con furia—with boldness.
Crescendo, *Cres*, or with an increasing sound.
Con spirito—with spirit.
Da Capo, or *D. C.*—close with the first strain.
Del segno—from the sign.
Diminuendo, *Dim*, or with a decreasing sound.
Dirge—a piece composed for funeral occasions.
Divoto—in a solemn and devout manner.
Duetto, or *Duett*—music consisting of two parts.
Dolce—sweetness, softness, gentleness, &c.
Expression—that quality in a composition from which we receive a kind of sentimental appeal to our feelings.
E—and; as *Moderato e Pianissimo*.
Expressivo—with expression.
Forte—strong and full.
Fortissimo—very loud.
Fugue or *Fuge*—a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando—[or *fz*] the notes over which it is placed are to be boldly struck and continued.
Grave— } [See Adagio.]
Gravemente— }
Grazioso—graceful; a smooth and gentle style of execution approaching to piano.
Harmony—an agreeable combination of musical sounds, or different melodies performed at the same time.
Interlude—an instrumental passage introduced between two vocal passages.
Interval—a musical sound. Also the distance between any two sounds either in harmony or melody.
Largo—the slowest degree of movement. A Quaver in Largo equals a Minim in Presto.
Larghetto—quicker than Largo.
Lento— } slow.
Lentemente— }
Legato—a term used in opposition to Staccato.
Mezza—half, middle, mean.
Ma—not.
Ma non troppo—not too much, not in excess.
Maestoso—with grandeur of expression.
Melody—an agreeable succession of sounds.
Men—less.
Mezza voce—with a medium fulness of tone.
Moderato—between Andante and Allegro.
Molto—much.
Non—not.
Non troppo presto—not too quick.
Oratorio—a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Overture—in dramatic music, is an instrumental strain, which serves as an introduction.
Orchestra—the place or band of musical performances.
Pastorale—a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender, and delicate.
Piano or *Pia*—soft.
Pianissimo, *Pianiss*, or *PP*—very soft.
Poco—little, somewhat.
Pomposo—grand and dignified.
Presto—quick.
Prestissimo—very quick.
Quartetto—a composition consisting of four parts, each of which occasionally takes the leading melody.
Quintetto—music composed in five parts, each of which occasionally takes the leading melody.
Recitative—a sort of style resembling speaking.
Rippienno—full.
Sempre—throughout; as *sempre piano*, soft throughout.
Sostenuto—sustaining the sounds to the utmost of their nominal length.
Staccato—See *marks of distinction* in the rudiments opposite Staccato, also remarks at the end of the volume.
Soli, plural of *Solo*—but denoting only one voice to each of the several parts.
Senza—without: as *Senza Organo*—without the Organ.
Siciliano—a composition written in measures of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave—agreeable, pleasing.
Soto Voce Dolce—with a sweetness of tone.
Spirituoso—with spirit.
Solo—a composition designed for a single voice or instrument. Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.
Subito—quick.
Symphony—a passage to be executed by instruments, while the vocal performers are silent.
Tacit—be silent.
Tardo—slowly.
Tempo—time.
Tasto Solo—denotes that the movement should be performed with no other chords than unisons and octaves.
Trio—a composition for three voices.
Tutti—all, all together.
Veloce—quick.
Vigoroso—with energy.
Vite—a lively and spirited style of performance.
Verse—one voice to a part.
Vivace—in a brisk and lively manner.
Volti—turn over.

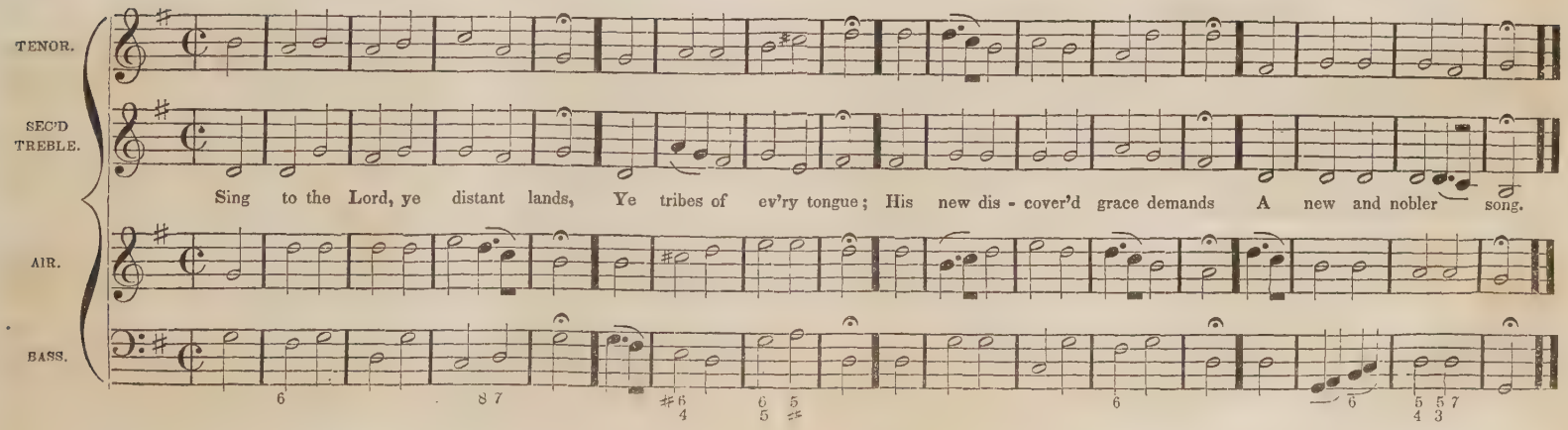
Musica Sacra;

OR

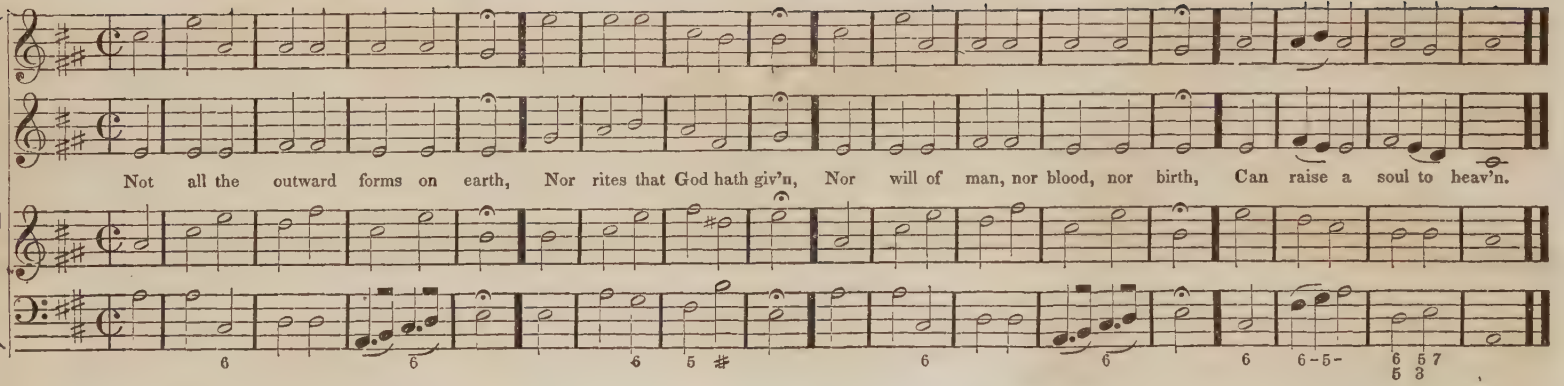
UTICA AND SPRINGFIELD COLLECTIONS UNITED.

LUTZEN. C. M.

[Old German.]

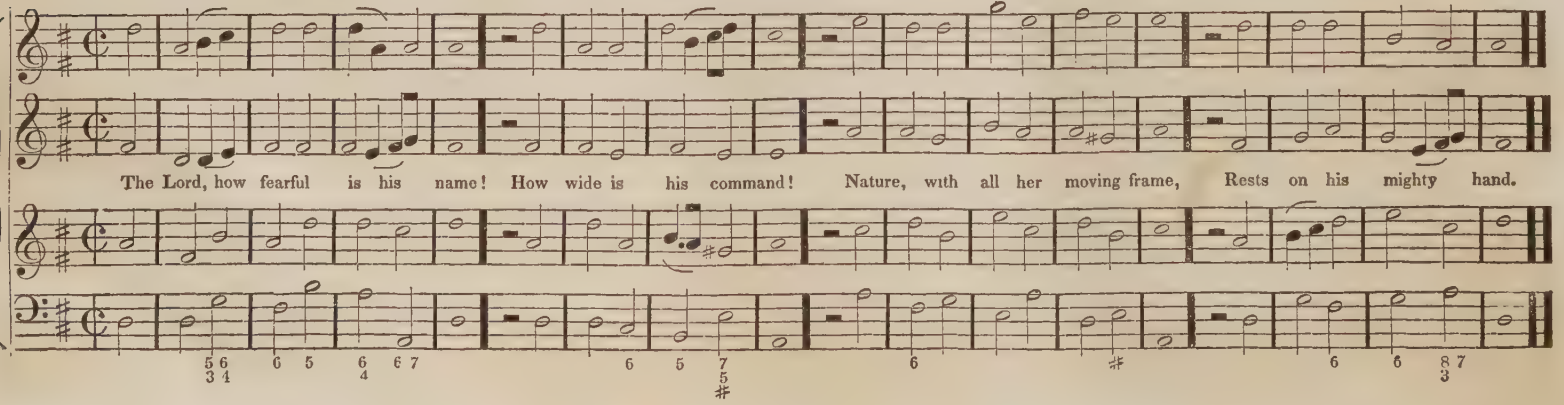

TENOR.
SEC'D TREBLE.
AIR.
BASS.
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new dis - cover'd grace demands A new and nobler song.

YORK. C. M.

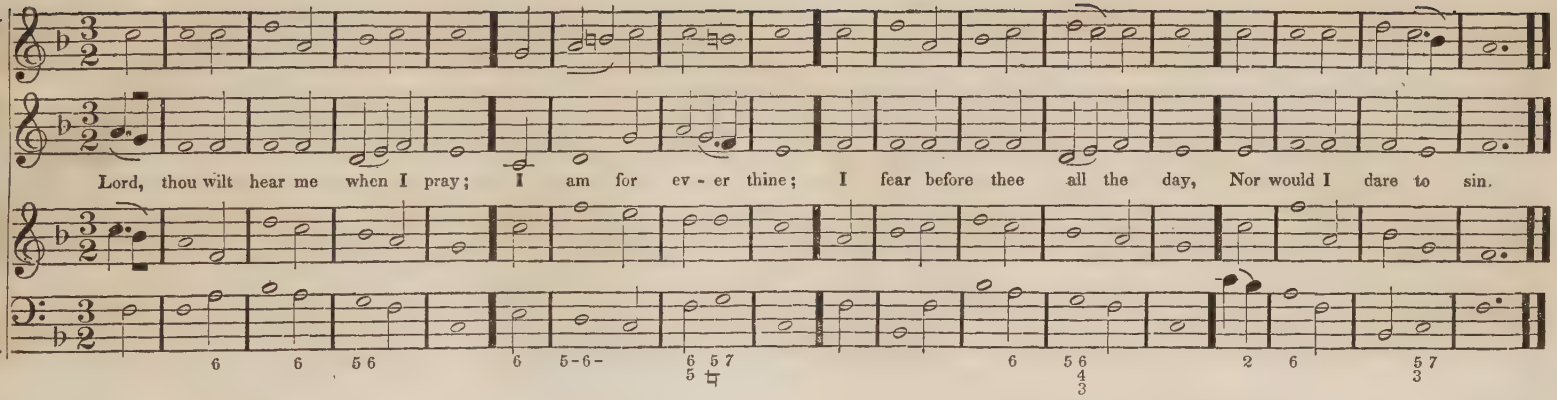


ST. ANN'S. C. M.

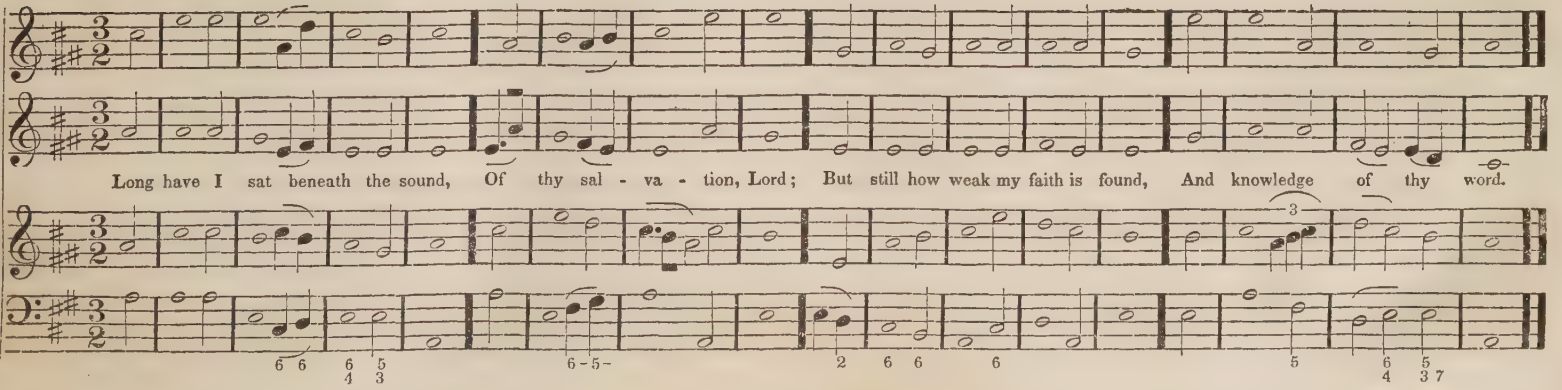
[Dr. Croft.]

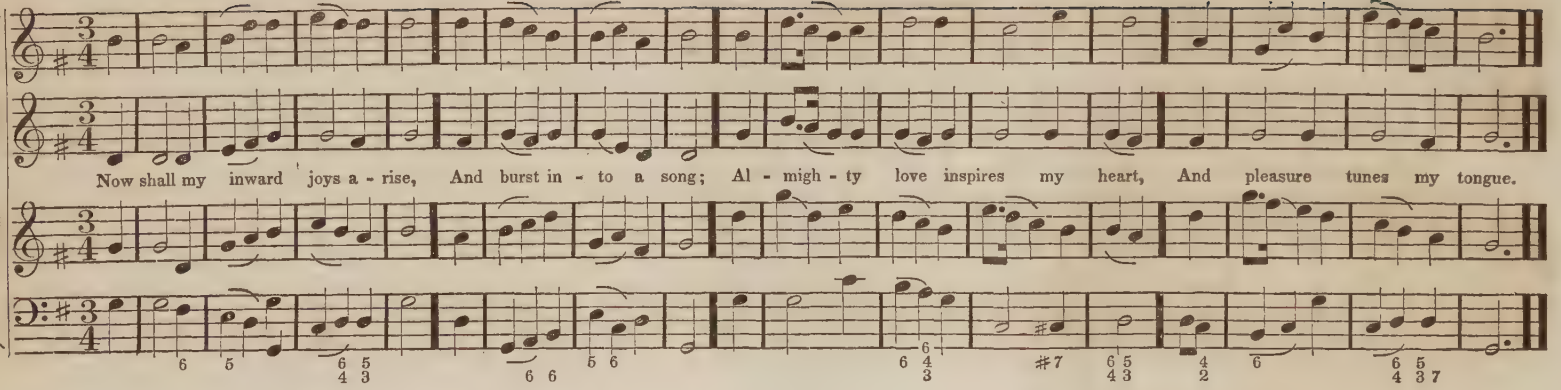


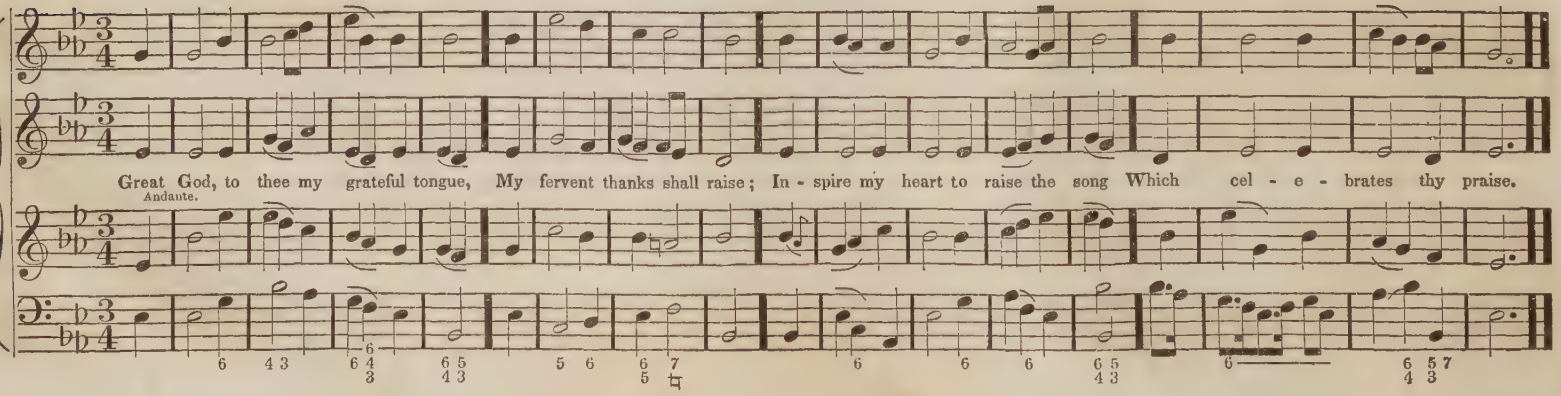
BEDFORD. C. M.

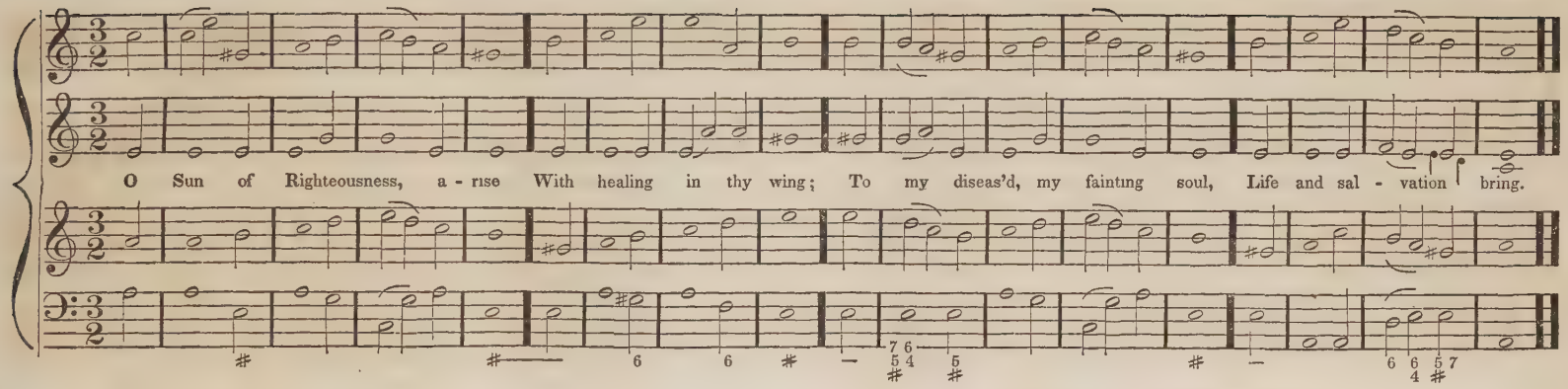
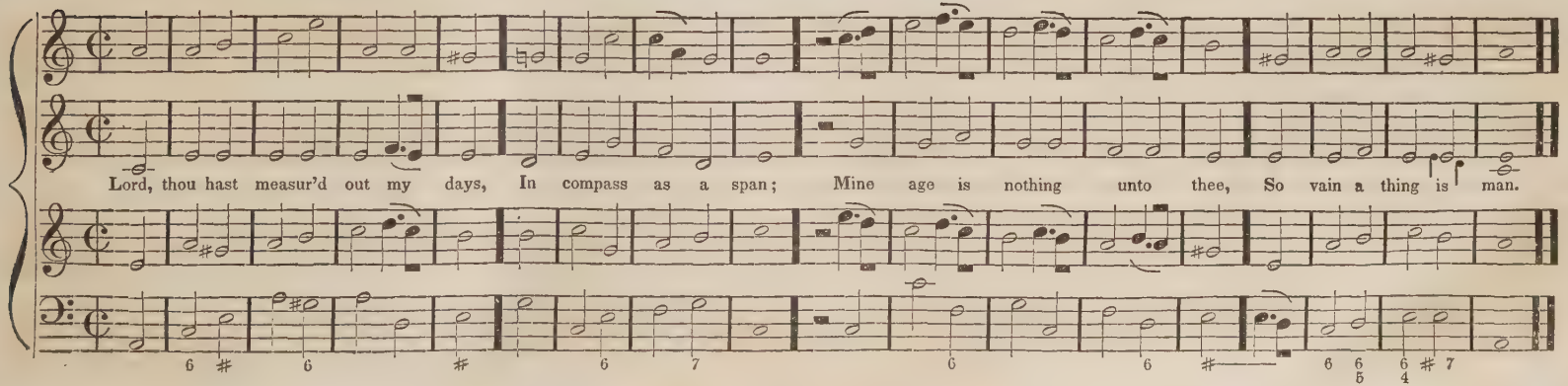


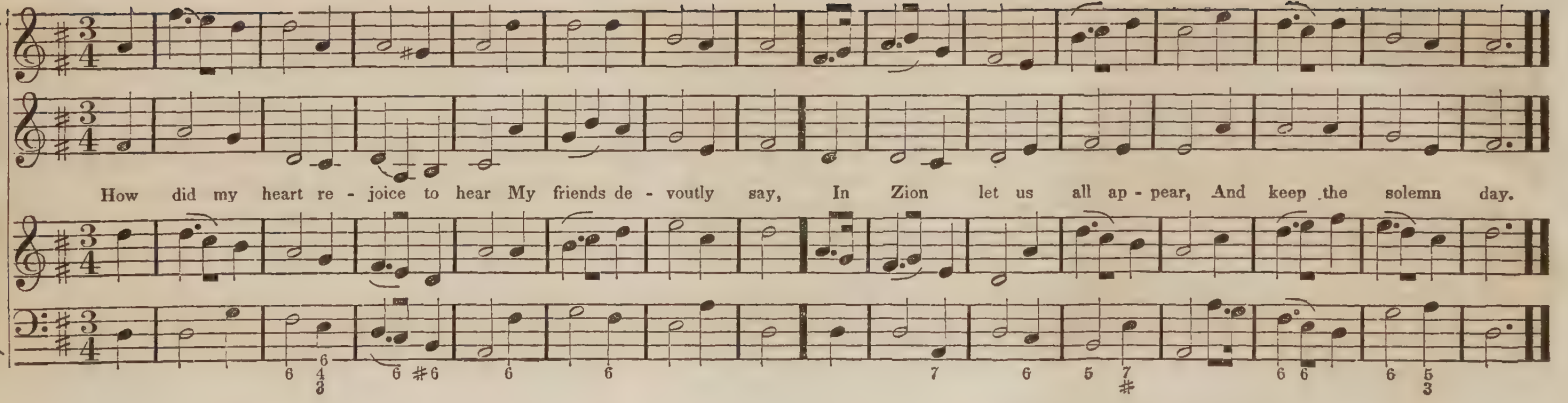
BARBY. C. M.



IRISH. C. M.

ABRIDGE. C. M.

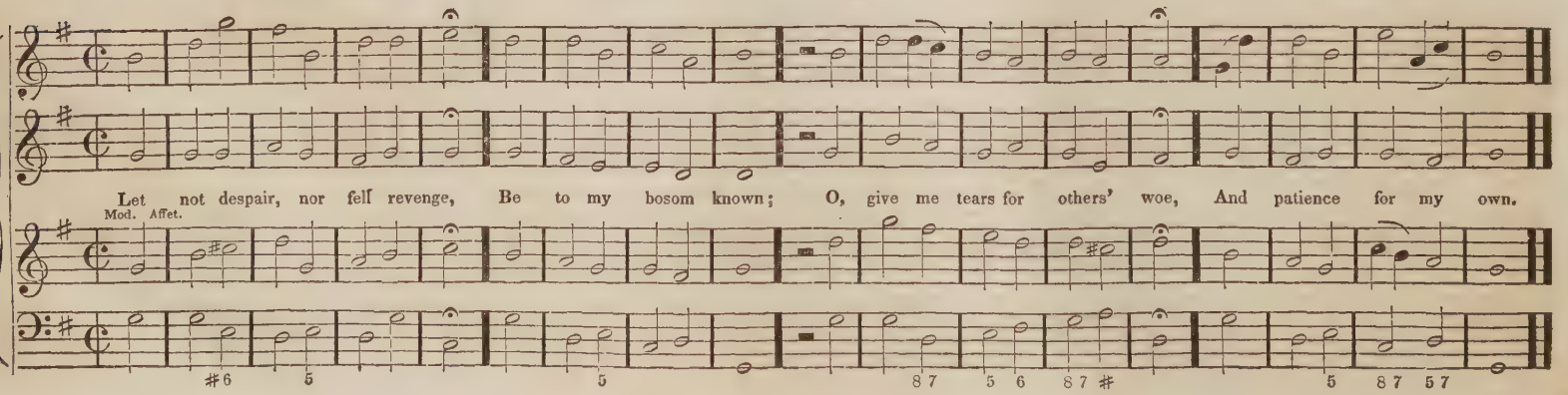

Great God, to thee my grateful tongue, My fervent thanks shall raise; In - spire my heart to raise the song Which cel - e - brates thy praise.
Andante.

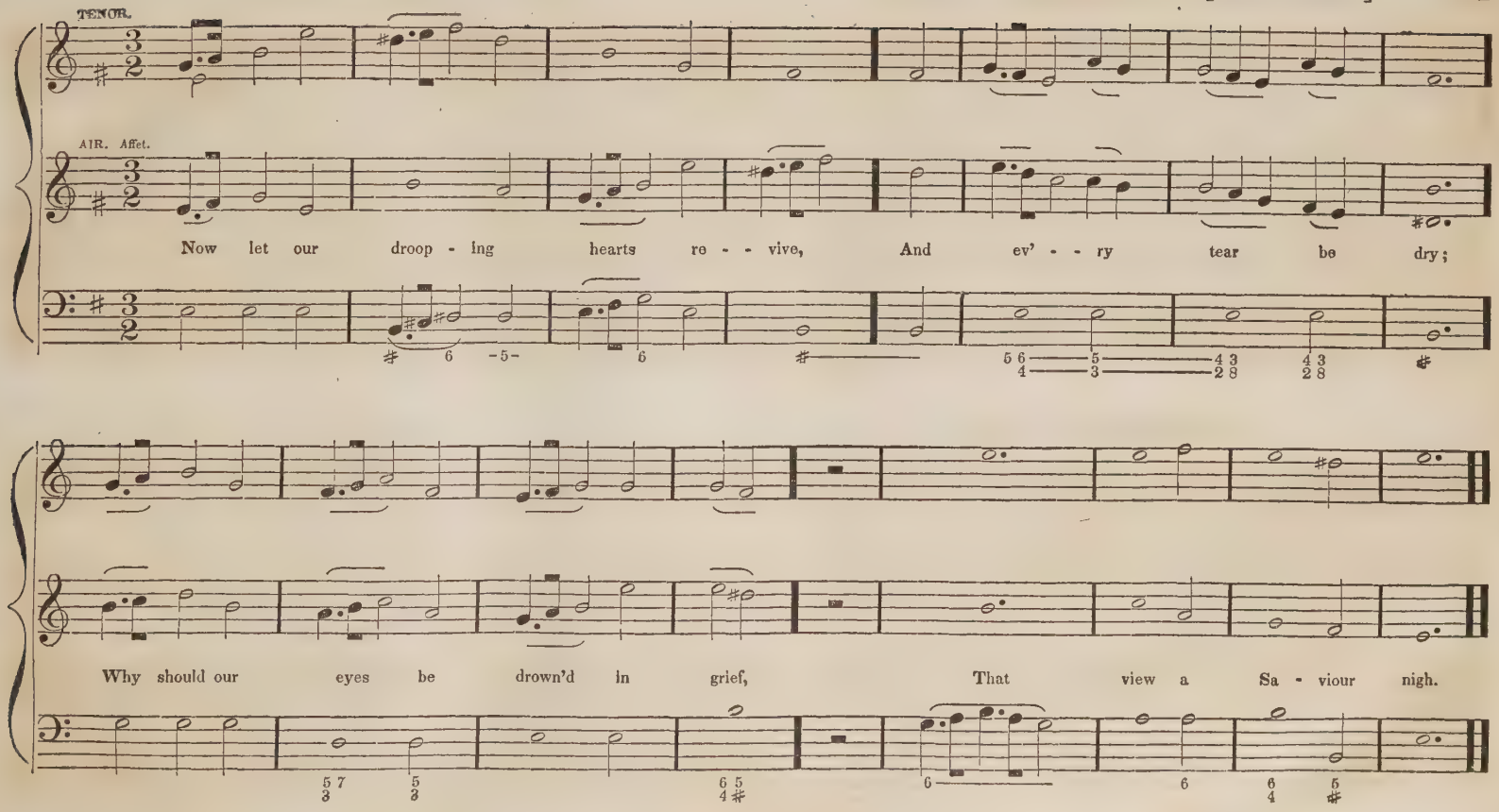
BURFORD. C. M.

ARUNDEL. C. M.

COLCHESTER. C. M.



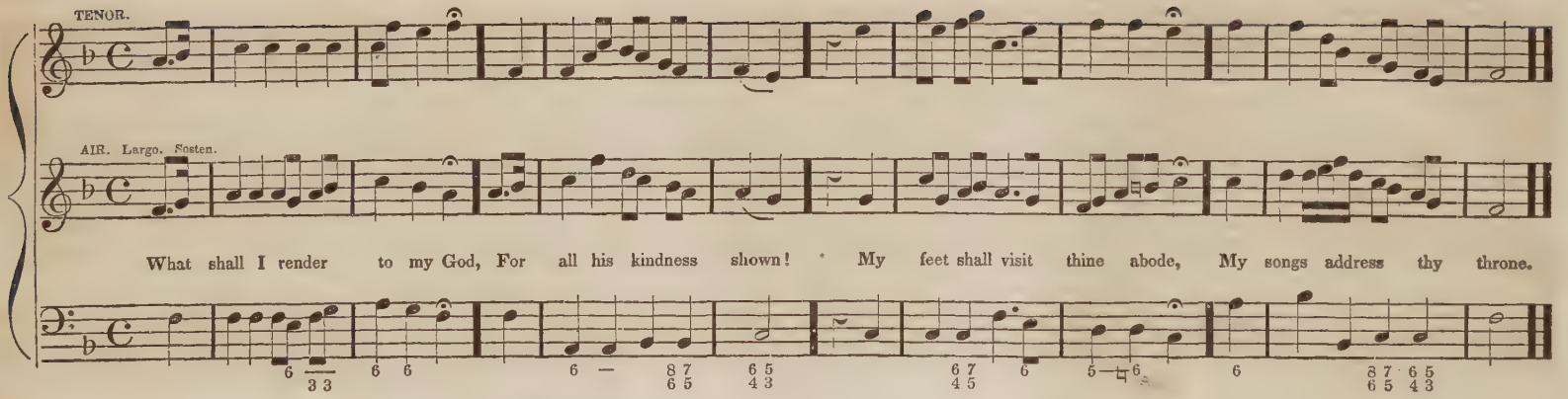
DUNDEE. C. M.

[Scottish.]

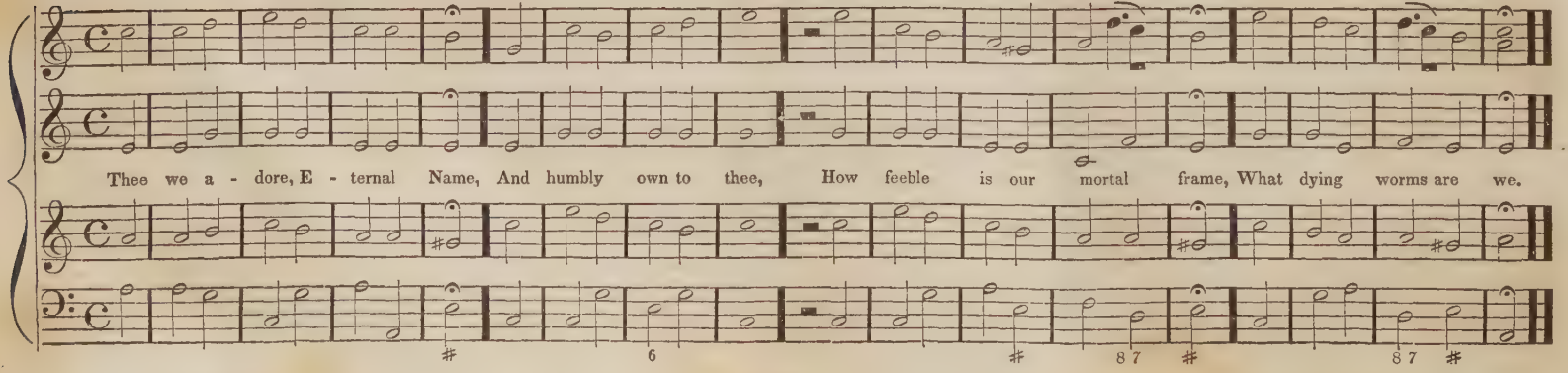


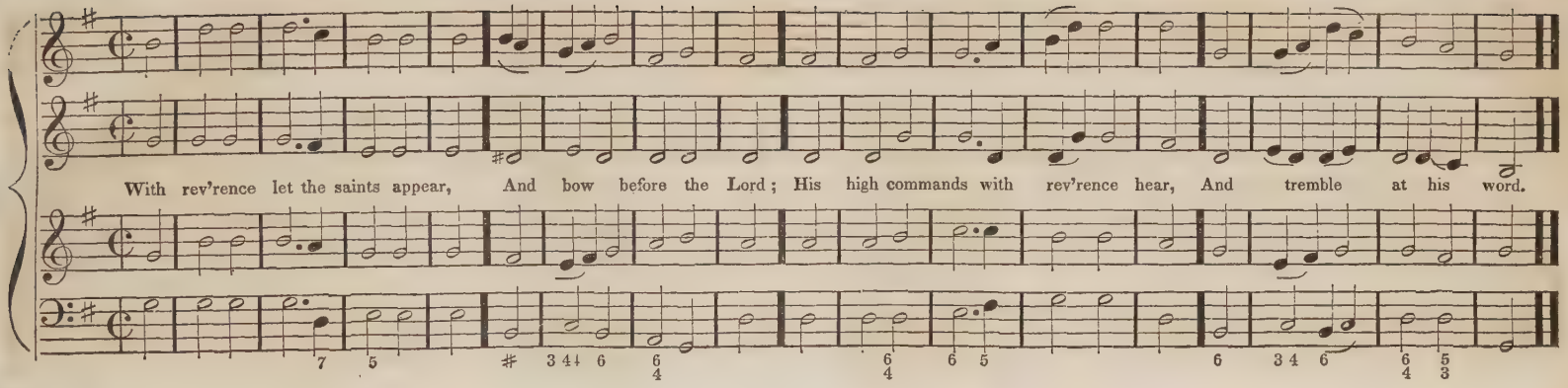

TENOR.
AIR. Affet.
Now let our droop - ing hearts re - - vive, And ev' - - ry tear be dry;
Why should our eyes be drown'd in grief, That view a Sa - viour nigh.

CLARENDON. C. M.

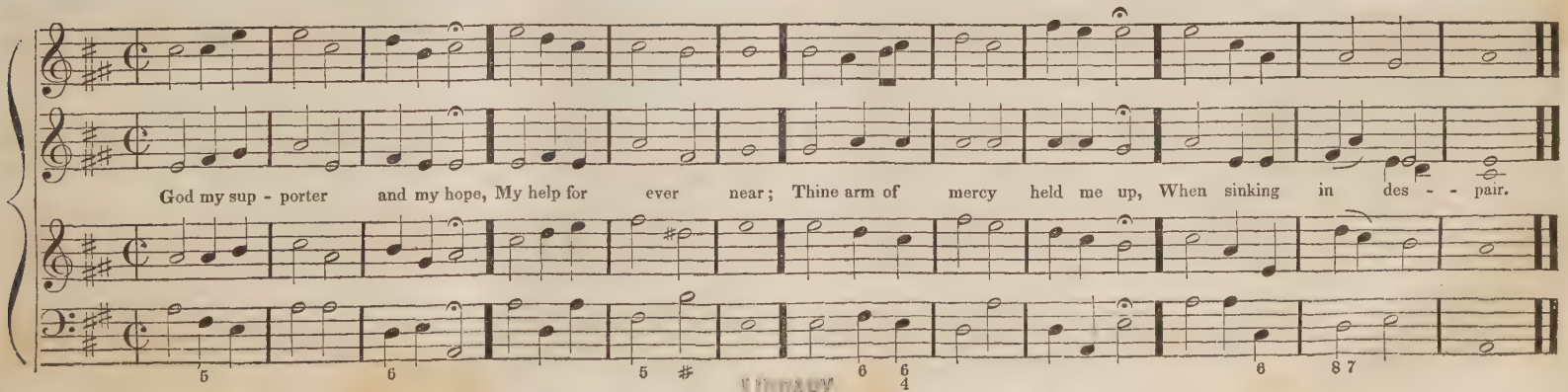

TENOR.
AIR. Largo. Sosten.
What shall I render to my God, For all his kindness shown! My feet shall visit thine abode, My songs address thy throne.

WINDSOR. C. M.



SPENCER. C. M.

C2

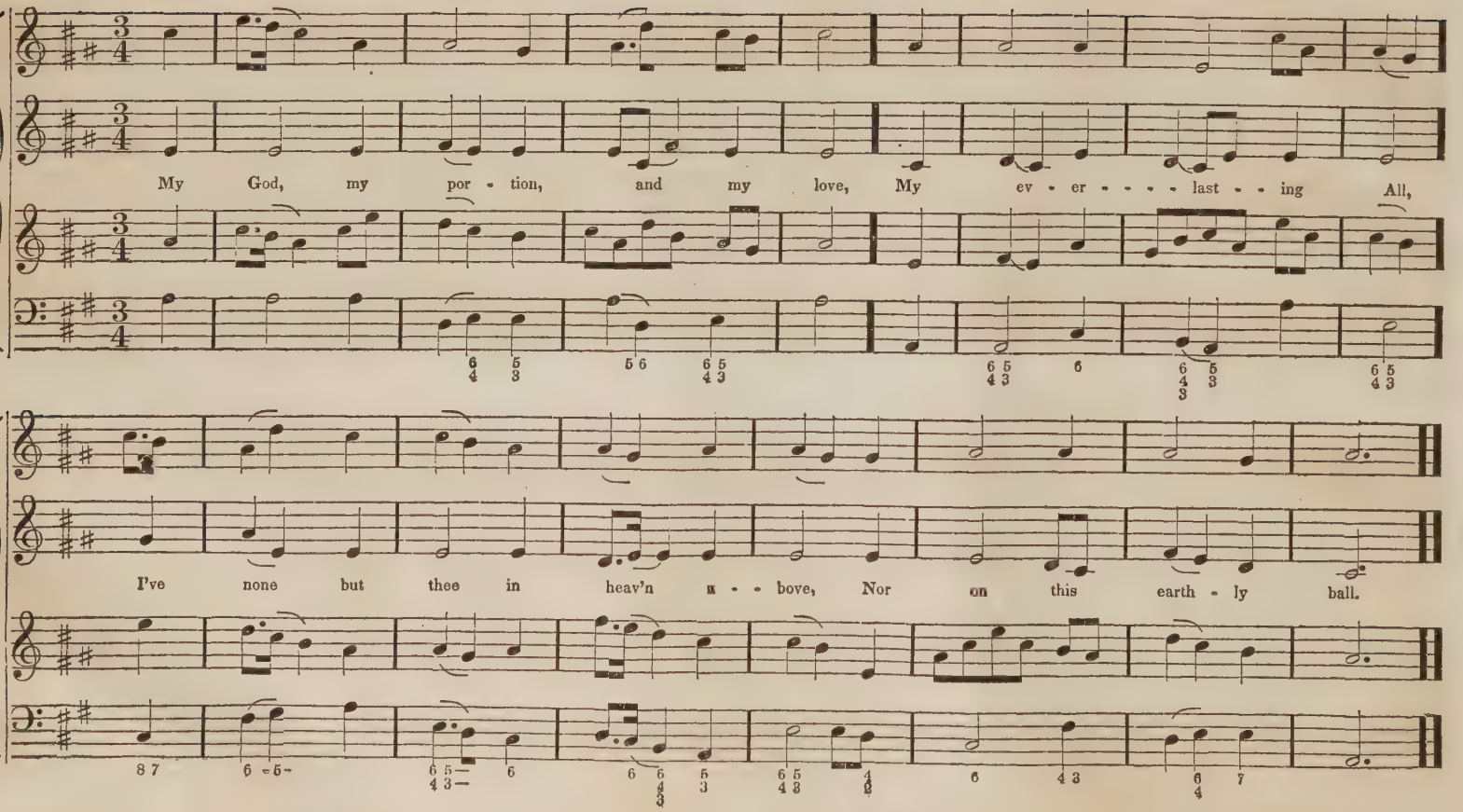
ROCHESTER. C. M.

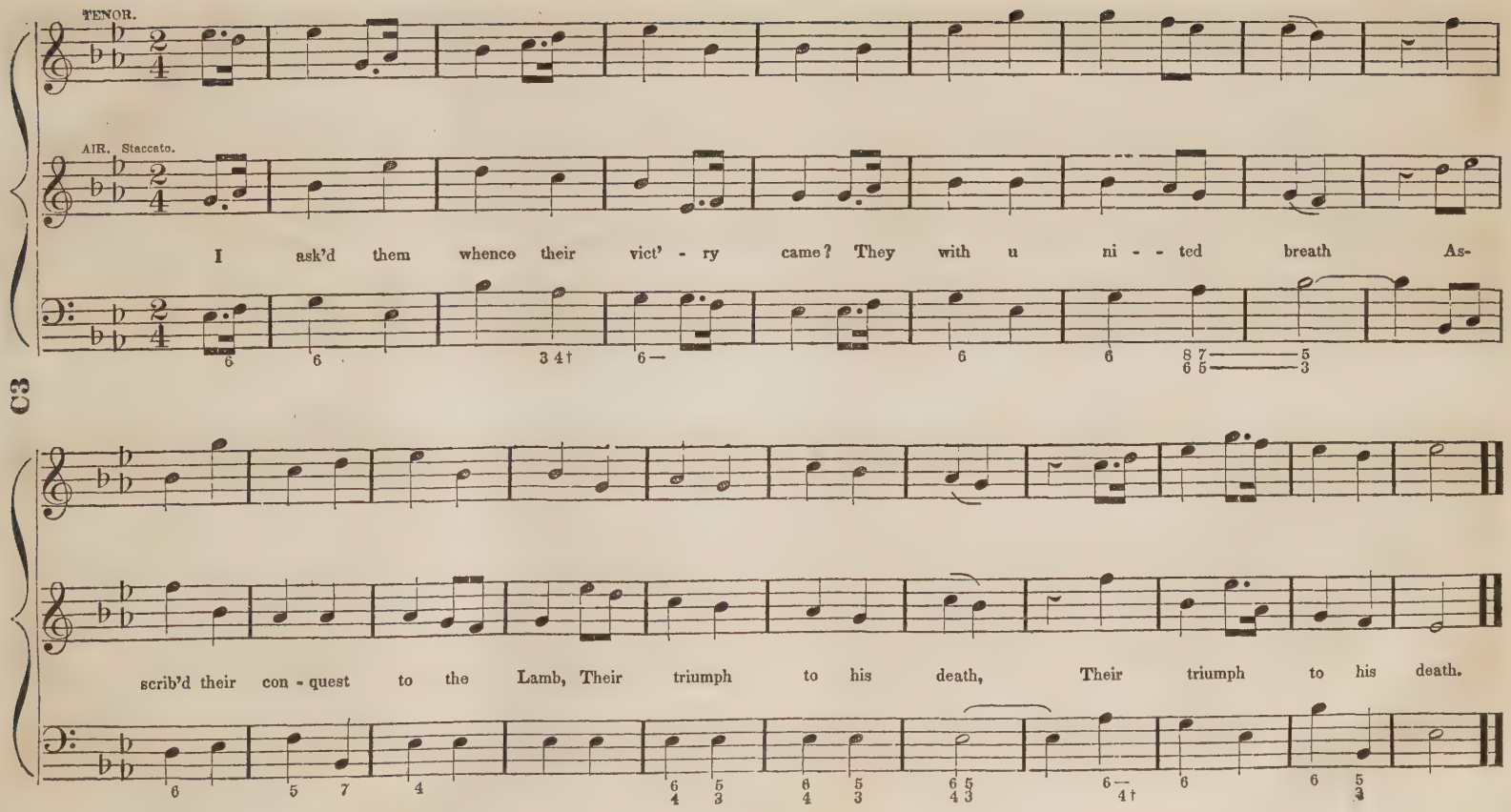


LIBRARY
CALIFORNIA ... ORIGINAL SEMINARY

ABINGDON. C. M.

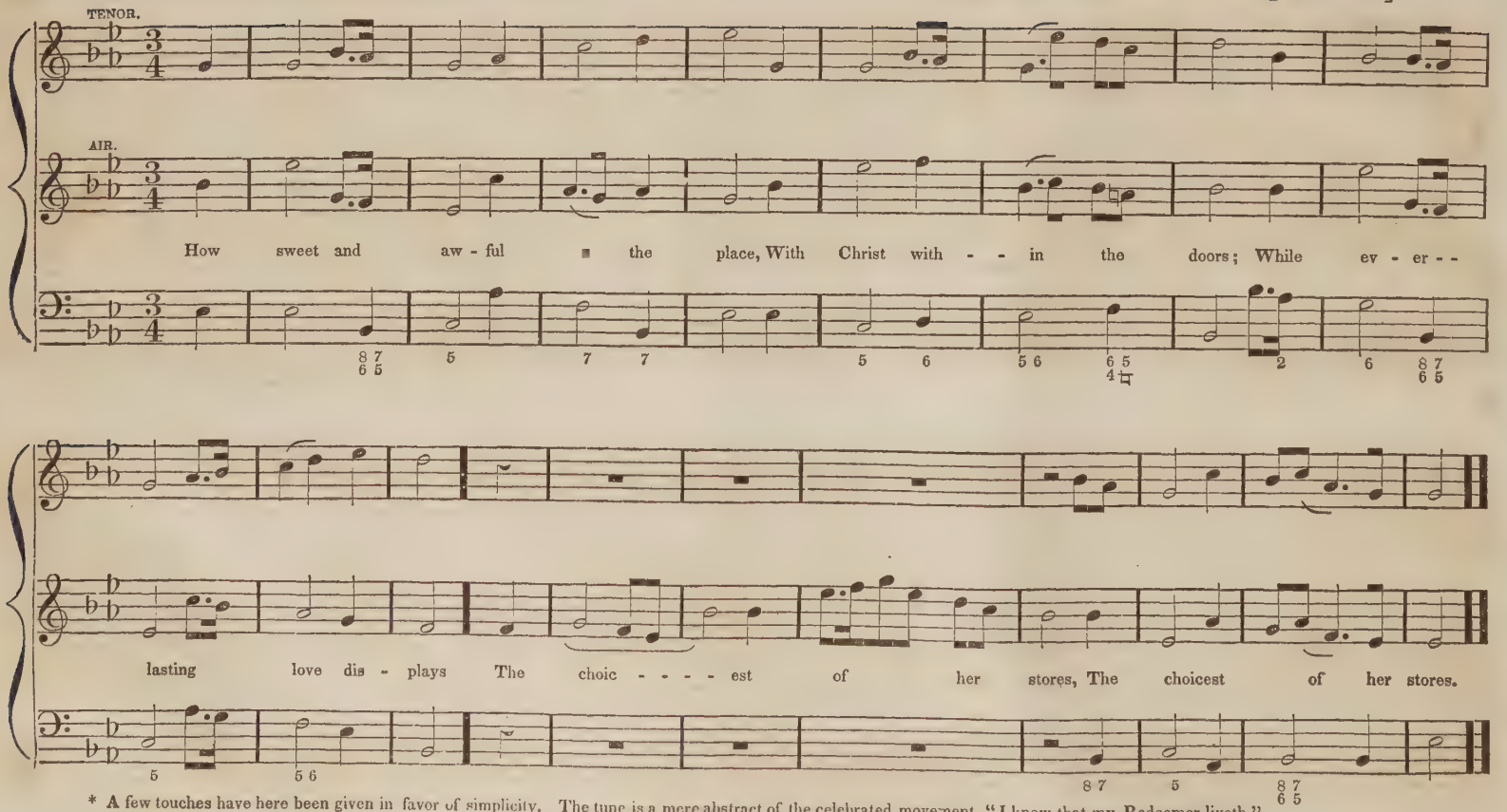
[Dr. Highington.]



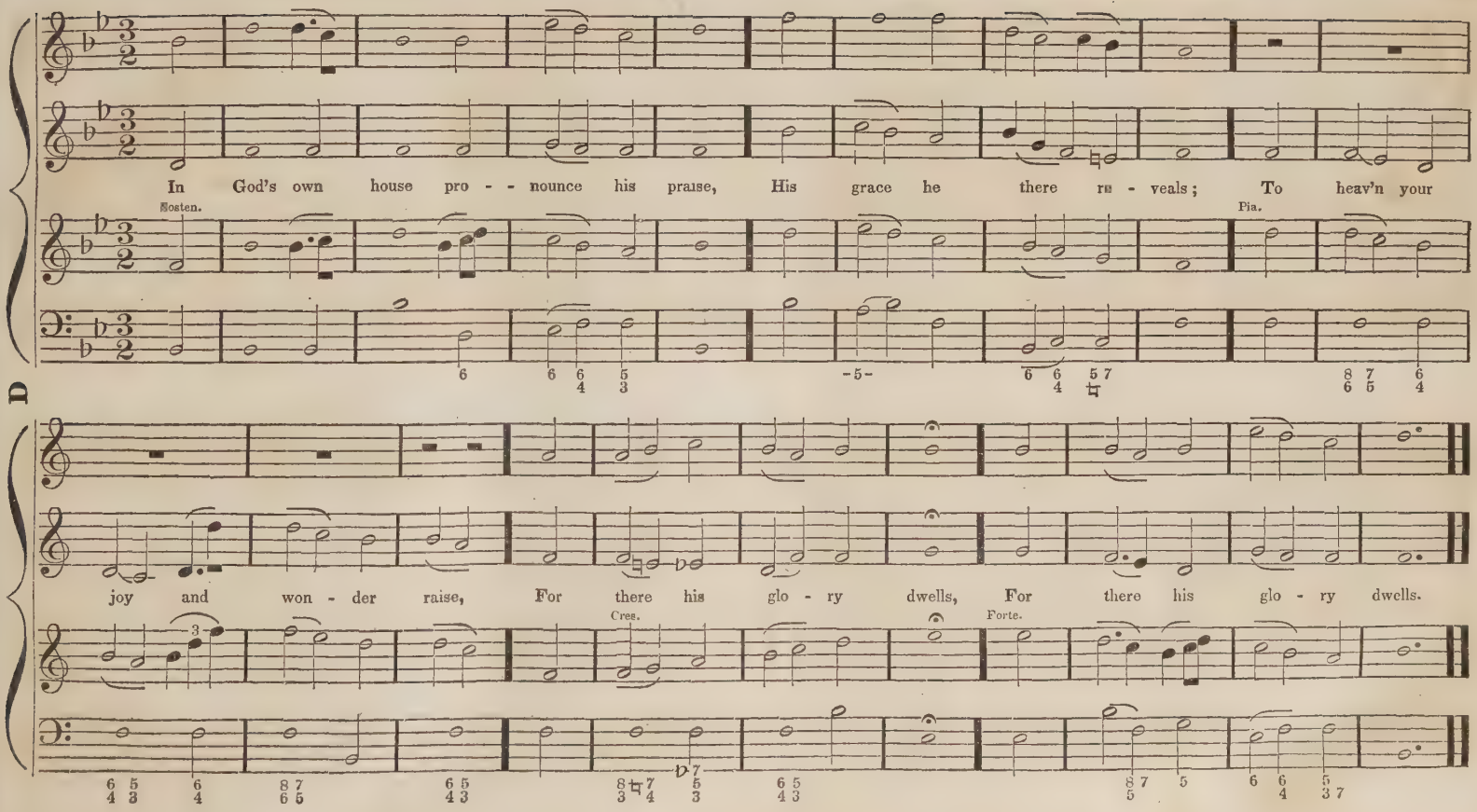

TENOR.
AIR. Staccato.
I ask'd them whence their vict' - ry came? They with u ni - - ted breath As-
scrib'd their con - quest to the Lamb, Their triumph to his death, Their triumph to his death.

BRADFORD.* C. M.

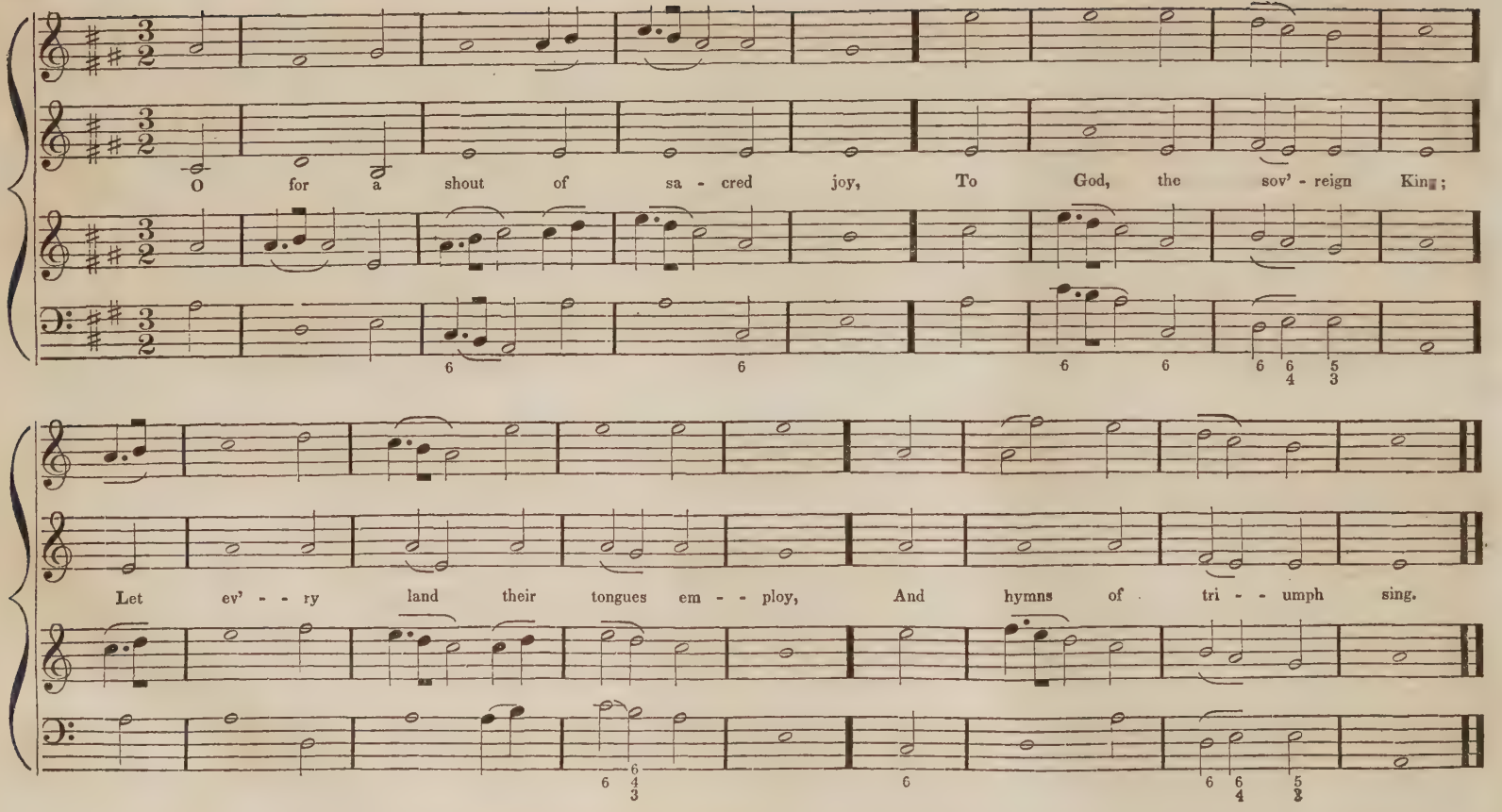
[HANDEL.]


TENOR.
AIR.
How sweet and aw - ful the place, With Christ with - - in the doors; While ev - er - -
lasting love dis - plays The choic - - - - est of her stores, The choicest of her stores.

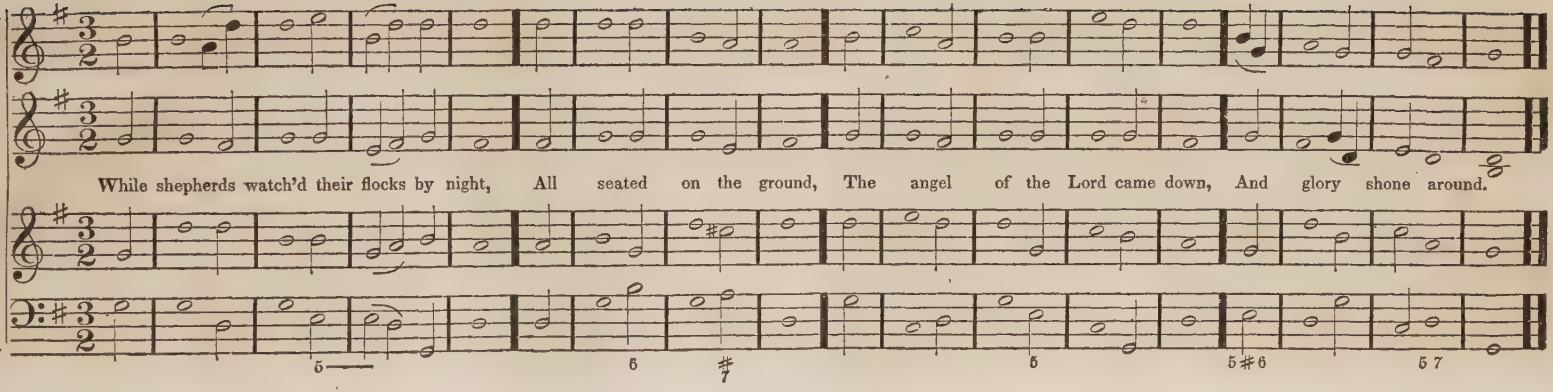
* A few touches have here been given in favor of simplicity. The tune is a mere abstract of the celebrated movement, "I know that my Redeemer liveth."


In God's own house pro - - nounce his praise, His grace he there re - veals; To heav'n your
Sosten.
Pia.
D
joy and won - der raise, For there his glo - ry dwells, For there his glo - ry dwells.
Cres.
Forte.

ST. MARTIN'S. C. M.

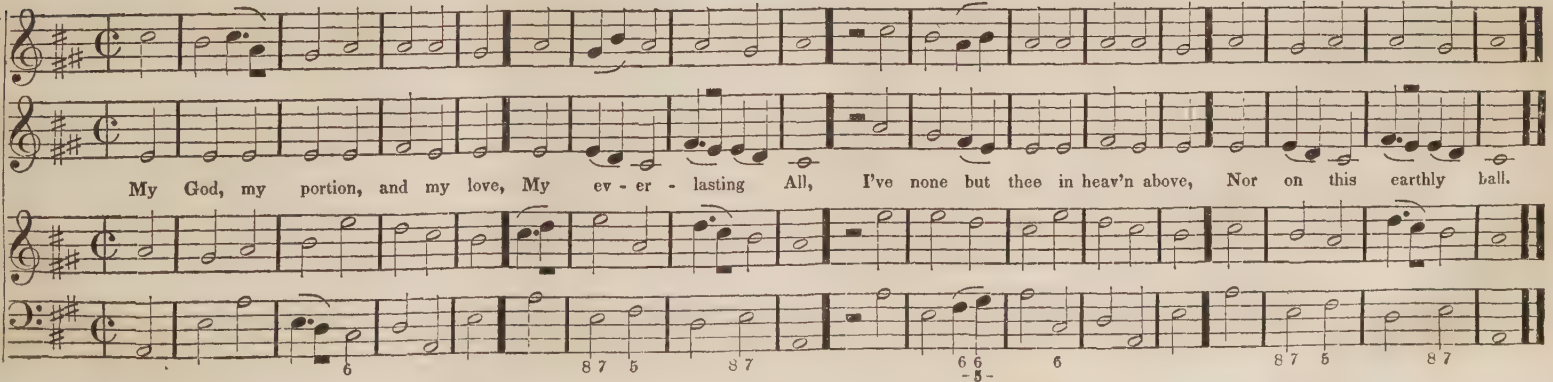


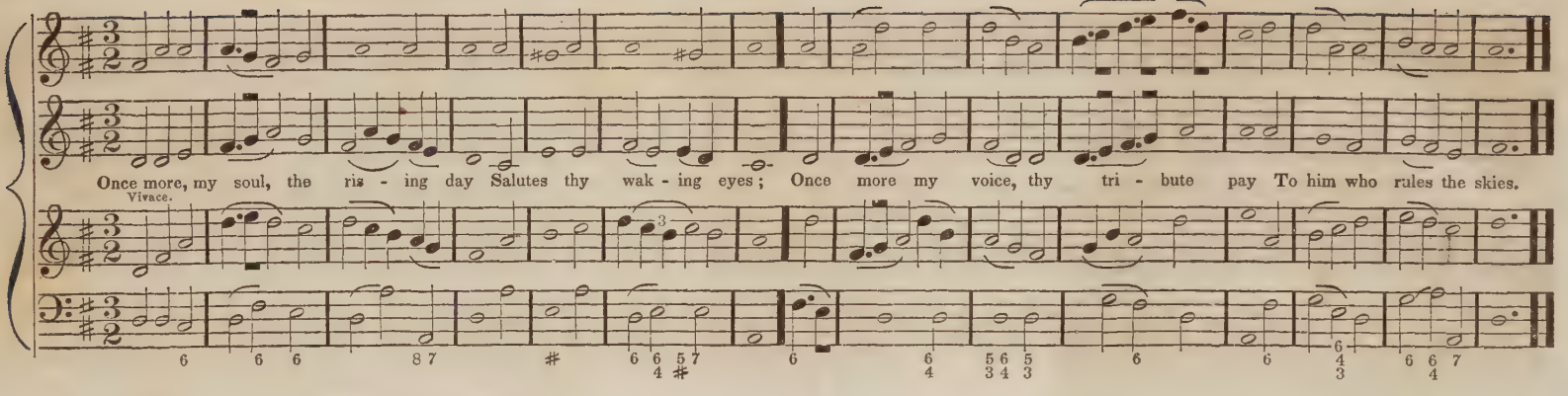
MEAR. C. M.


While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

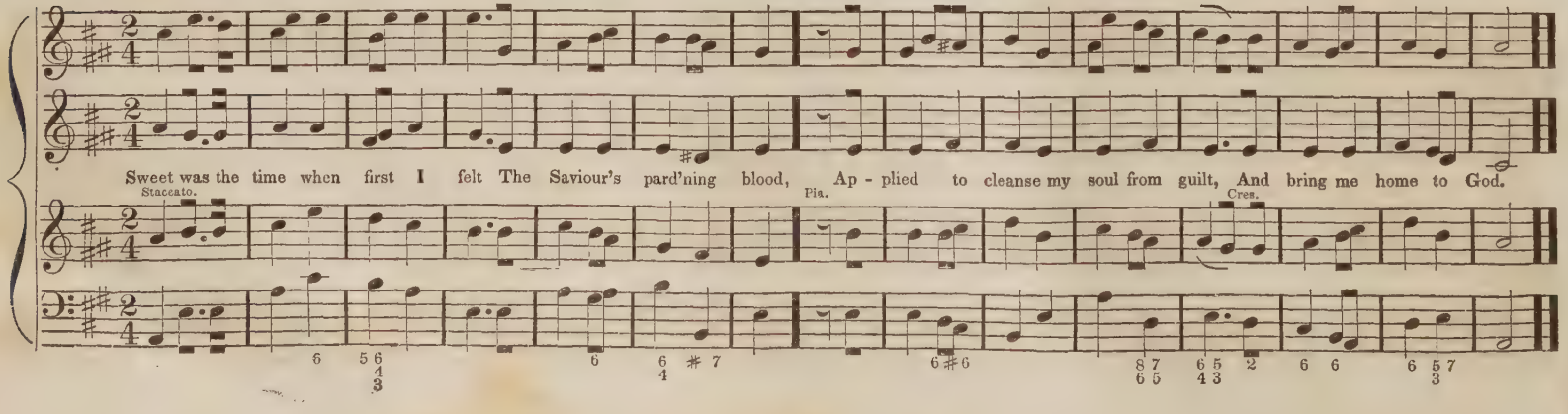
FERRY. C. M.

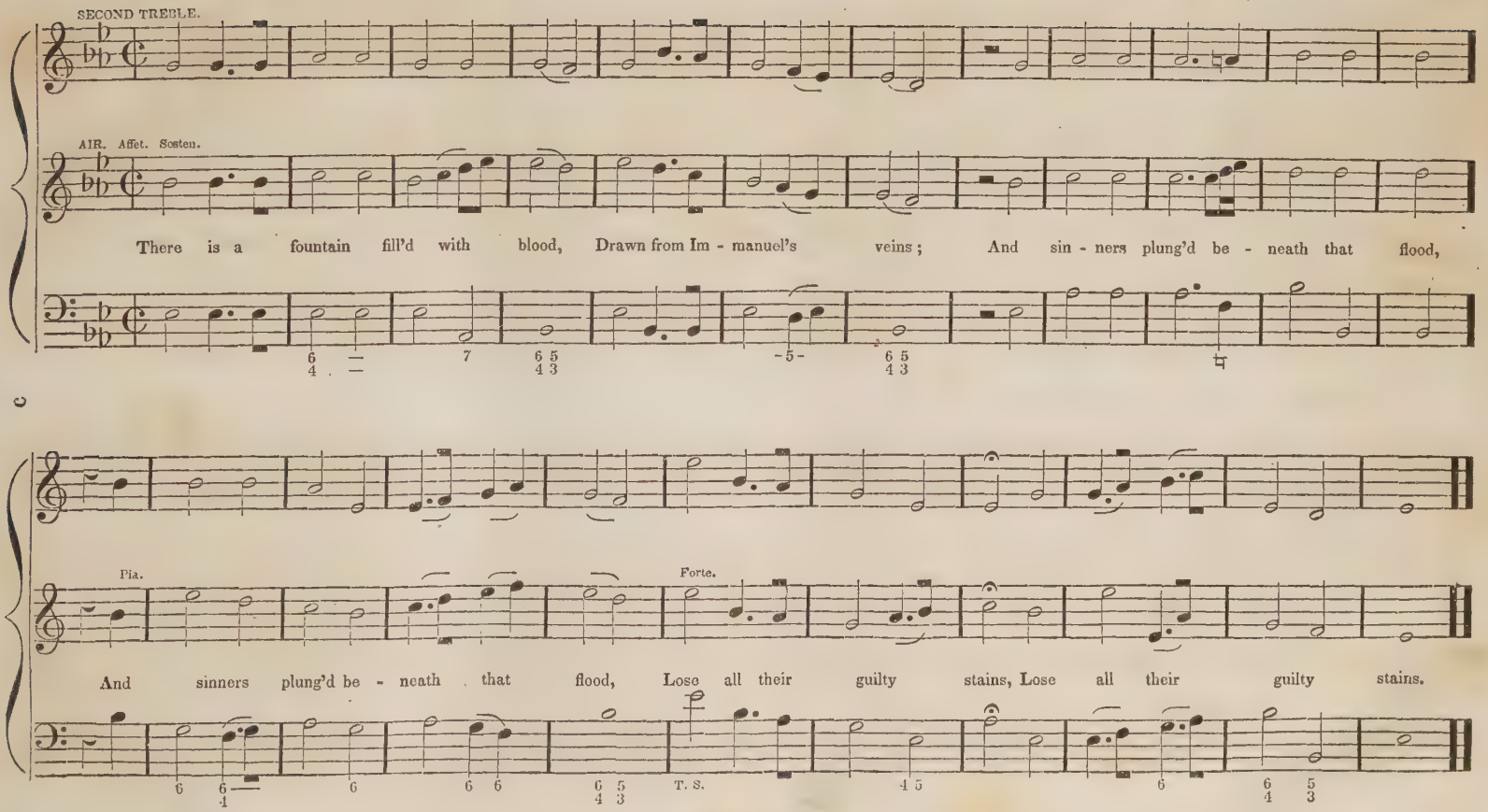
[WEBBE.]

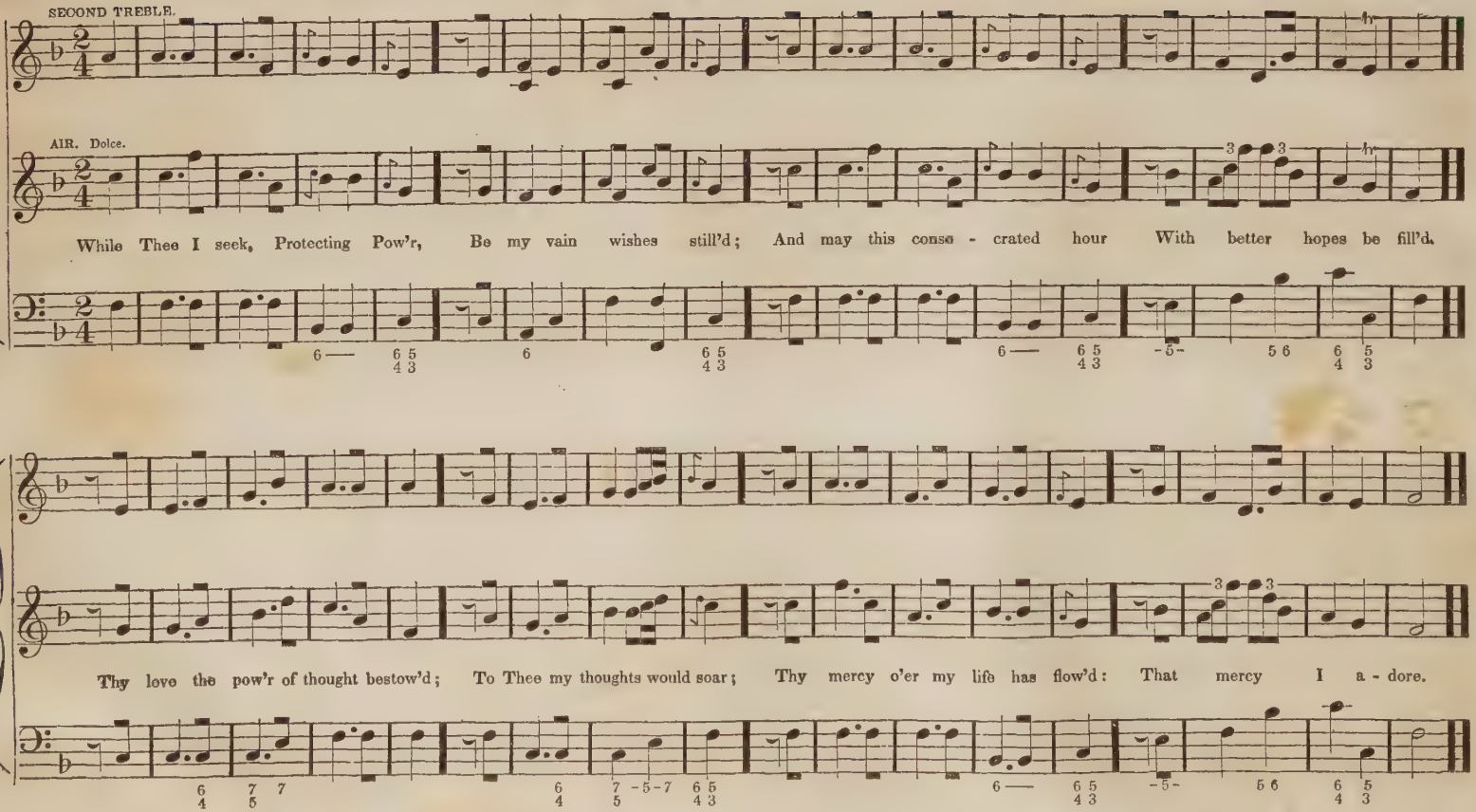


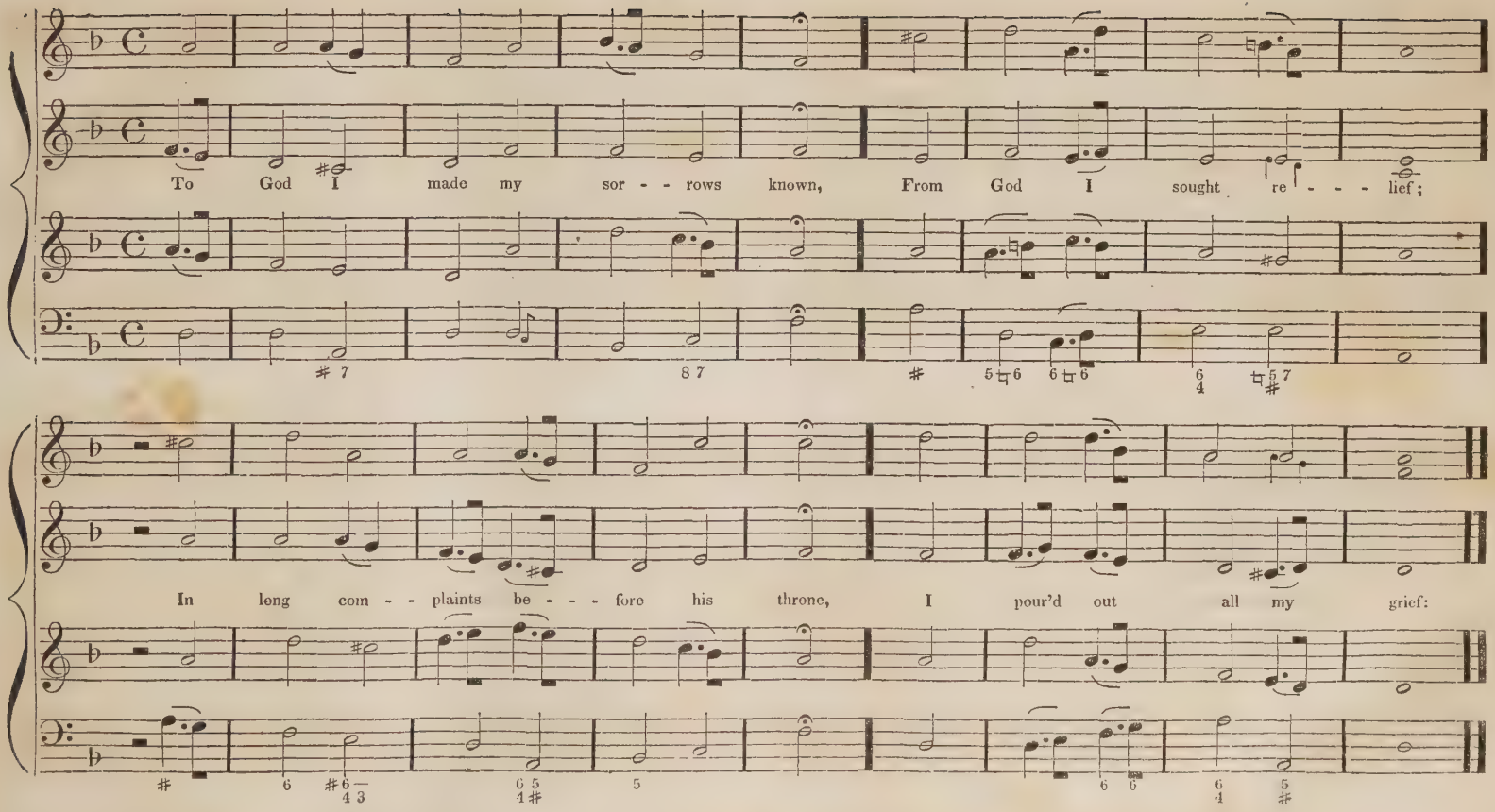
BRAINTREE. C. M.

Once more, my soul, the ris - ing day Salutes thy wak - ing eyes; Once more my voice, thy tri - bute pay To him who rules the skies.
Vivace.

REMEMBRANCE. C. M.


Sweet was the time when first I felt The Saviour's pard'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.
Staccato.
Pia.
Cres.

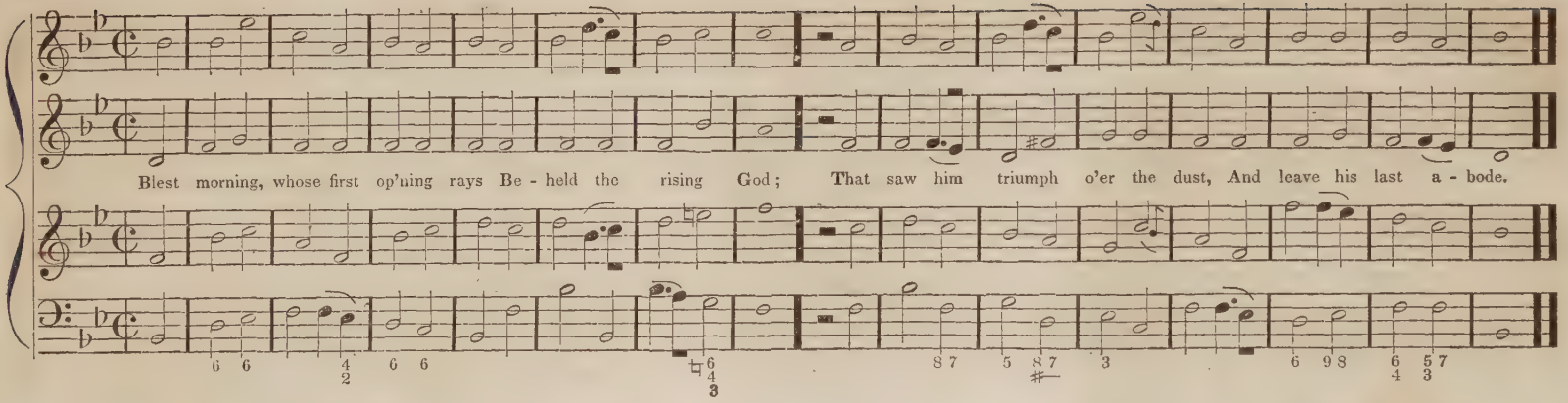

SECOND TREBLE.
AIR. Affet. Sosten.
There is a fountain fill'd with blood, Drawn from Im - manuel's veins; And sin - ners plung'd be - neath that flood,
Pia.
Forte.
And sinners plung'd be - neath that flood, Lose all their guilty stains, Lose all their guilty stains.
T. S.


SECOND TREBLE.
AIR. Dolce.
While Thee I seek, Protecting Pow'r, Be my vain wishes still'd; And may this conse - crated hour With better hopes be fill'd.
Thy love the pow'r of thought bestow'd; To Thee my thoughts would soar; Thy mercy o'er my life has flow'd: That mercy I a - dore.

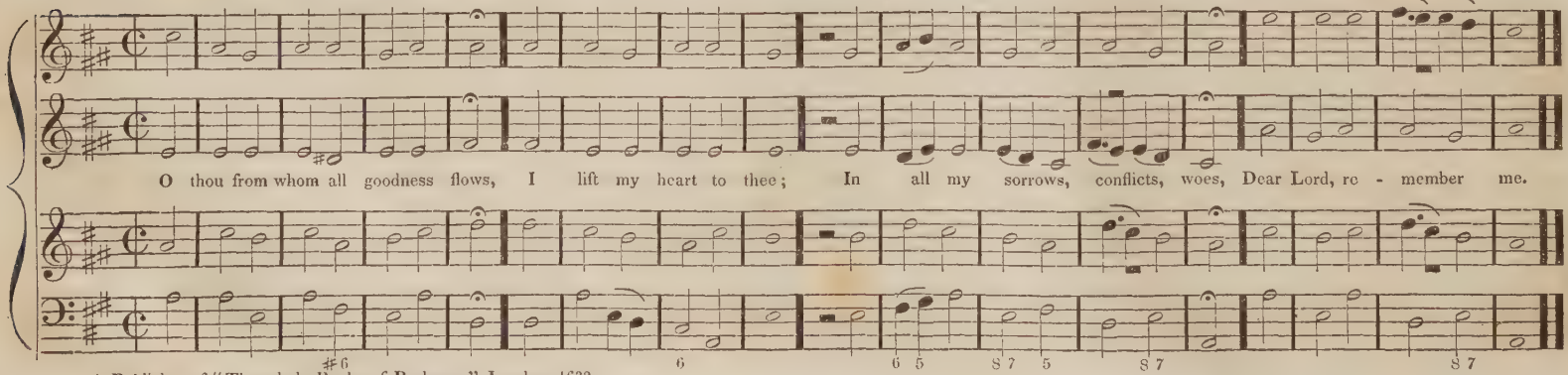

To God I made my sor - - rows known, From God I sought re - - - lief;
In long com - - plaints be - - - fore his throne, I pour'd out all my grief:

NOTTINGHAM. C. M.

[J. Clark.]

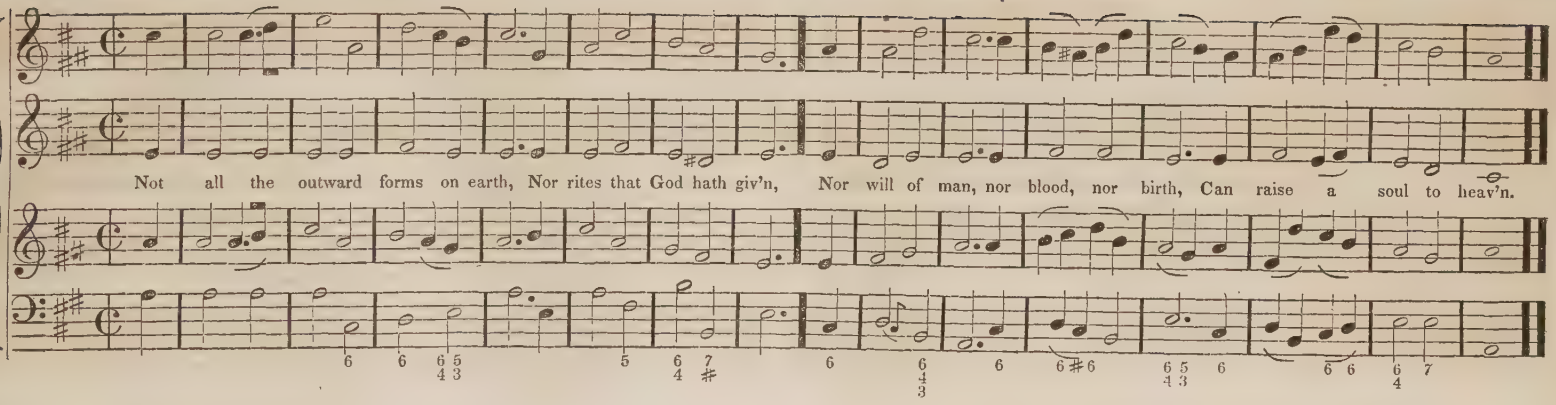


CANTERBURY. C. M.

[Ravenscroft.*]

* Publisher of "The whole Booke of Psalmes:" London, 1633.

FRANKLIN. C. M.

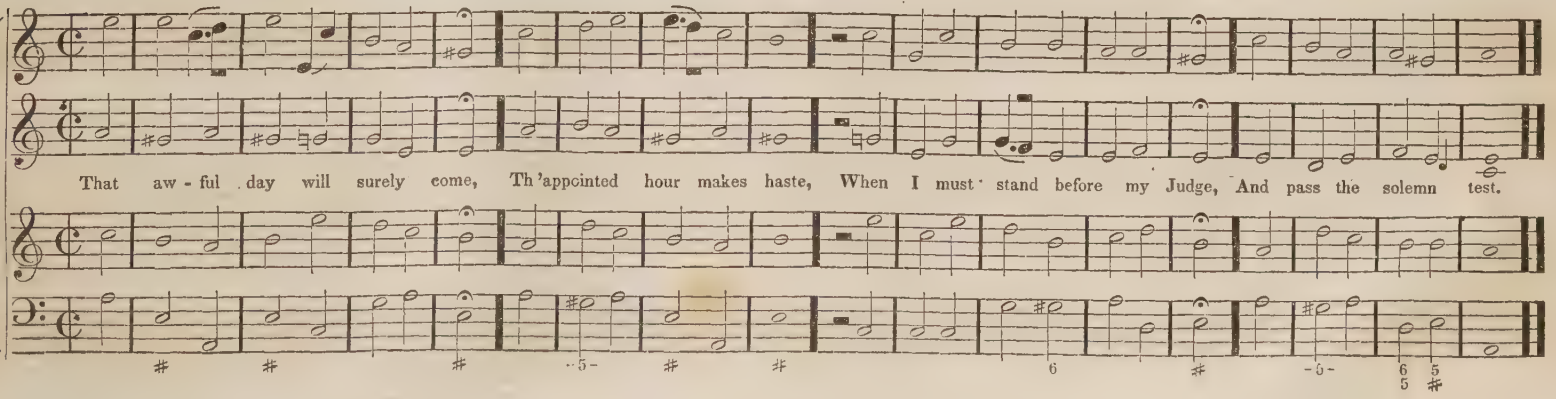
[L. Mason.]



D2

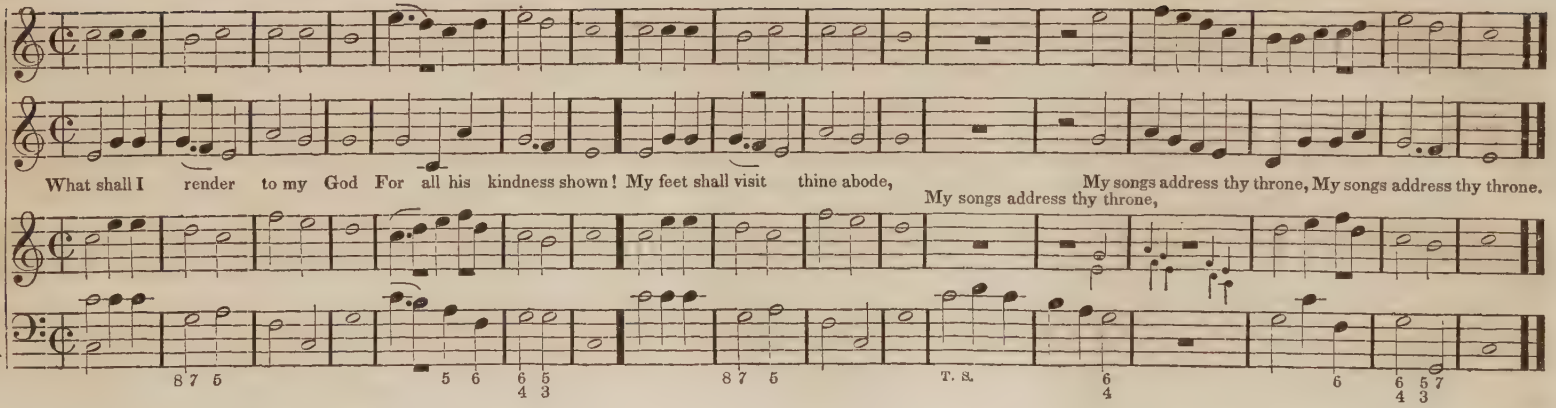
ELGIN. C. M.

[Scottish.]

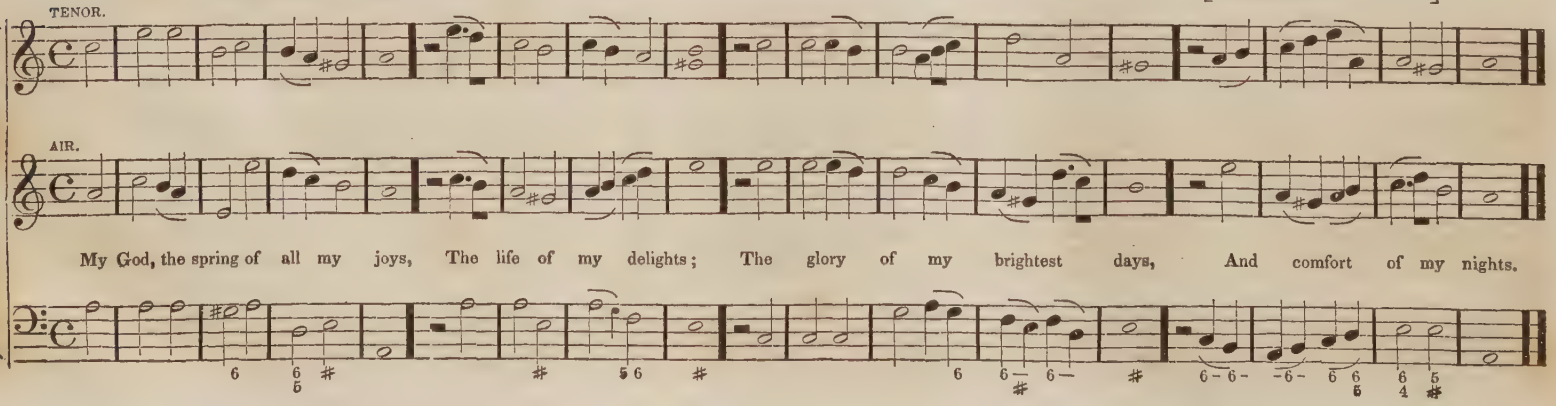


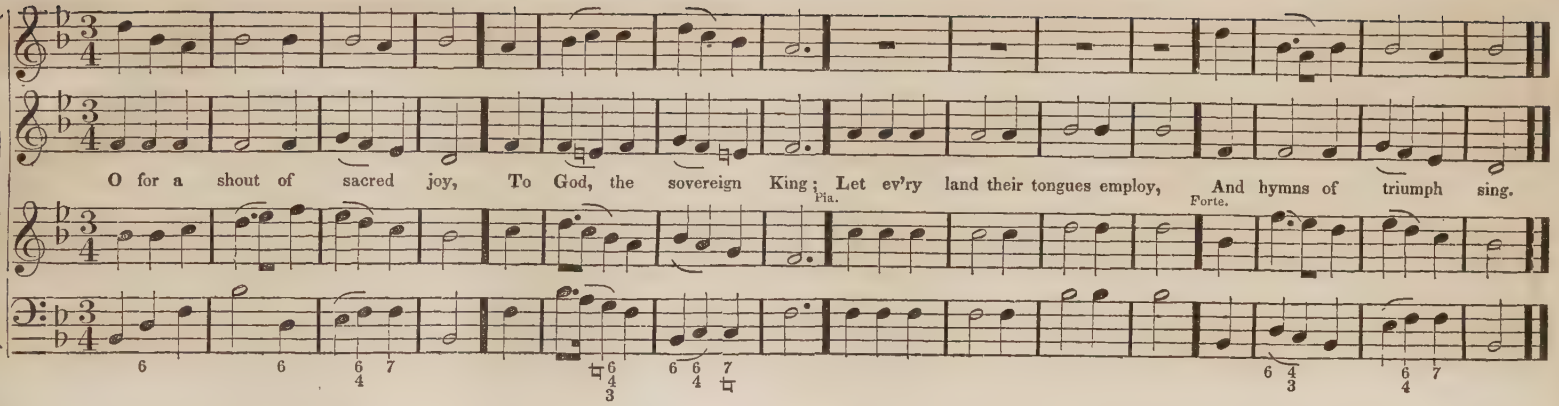
NEW CAMBRIDGE. C. M.

[Dr. Randall.]


What shall I render to my God For all his kindness shown! My feet shall visit thine abode,
My songs address thy throne,
My songs address thy throne, My songs address thy throne.
T. S.

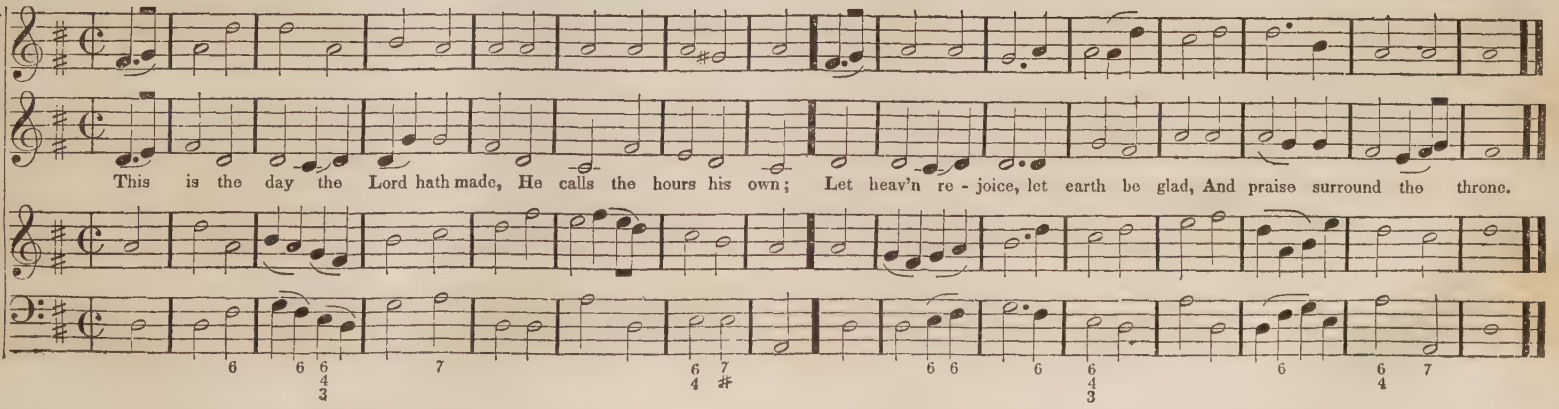
READING. C. M.

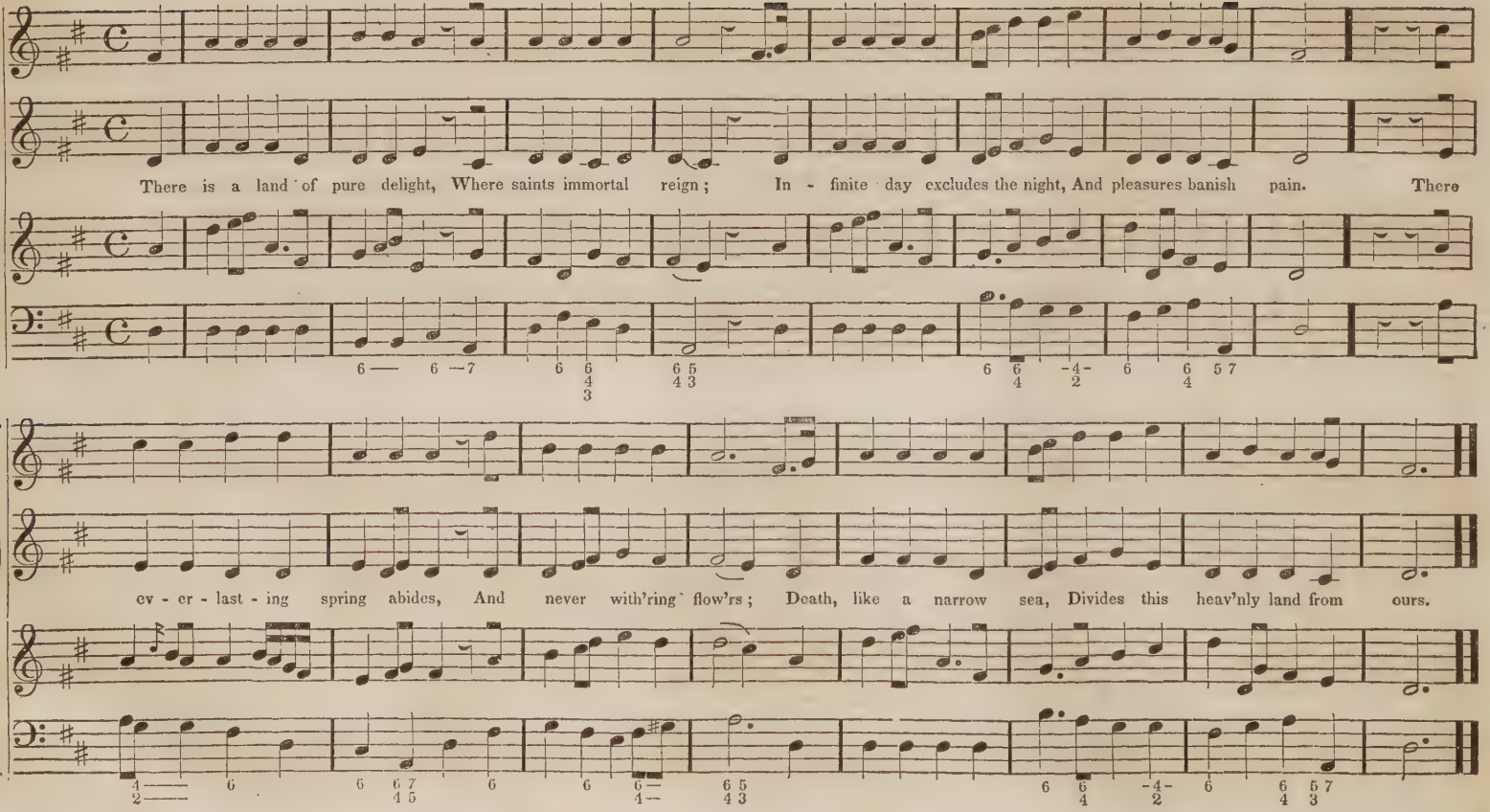
[Harmonia Sacra.]

COVENTRY. C. M.

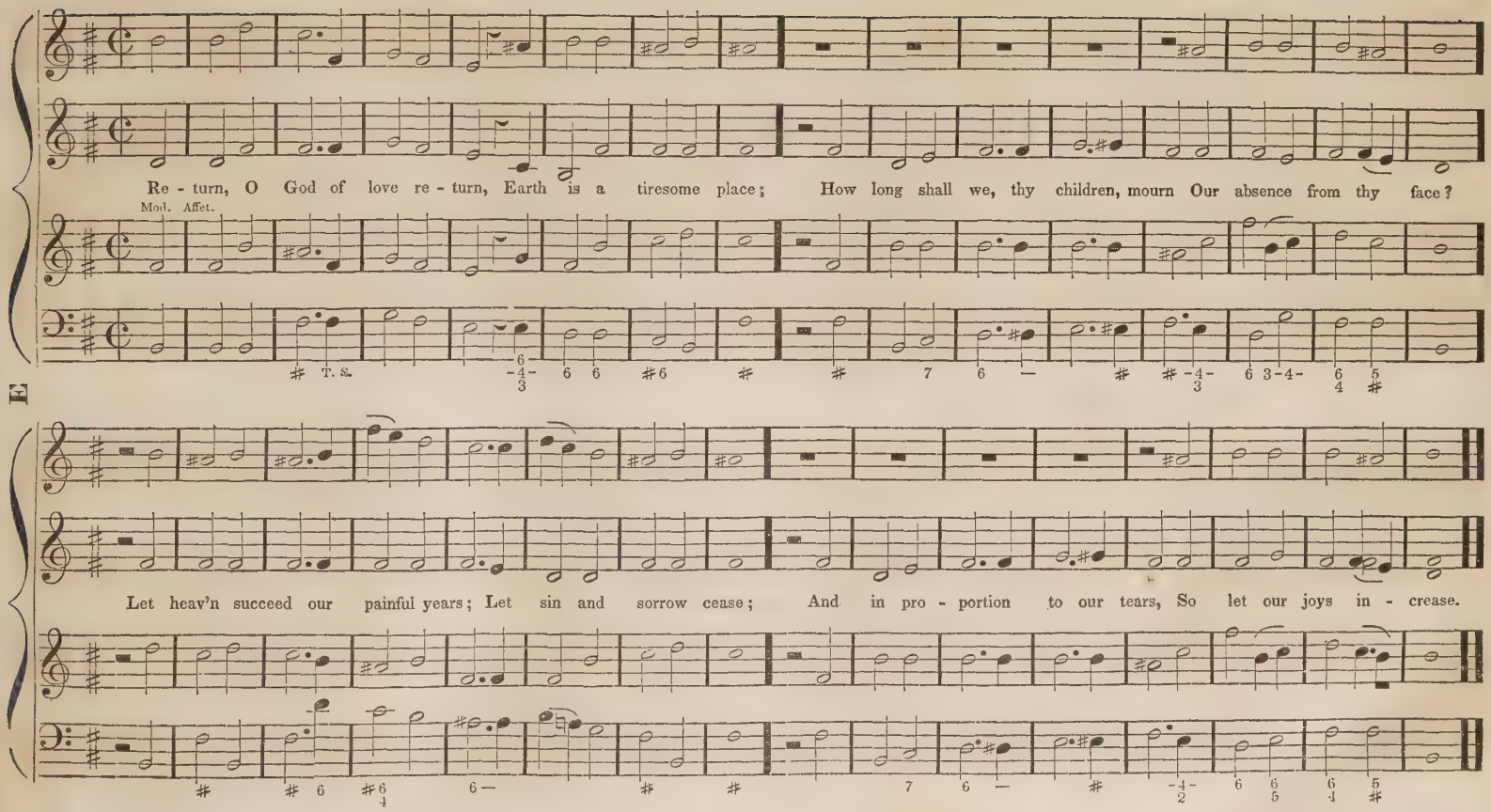

O for a shout of sacred joy, To God, the sovereign King; Let ev'ry land their tongues employ, And hymns of triumph sing.
Pia.
Forte.

D3

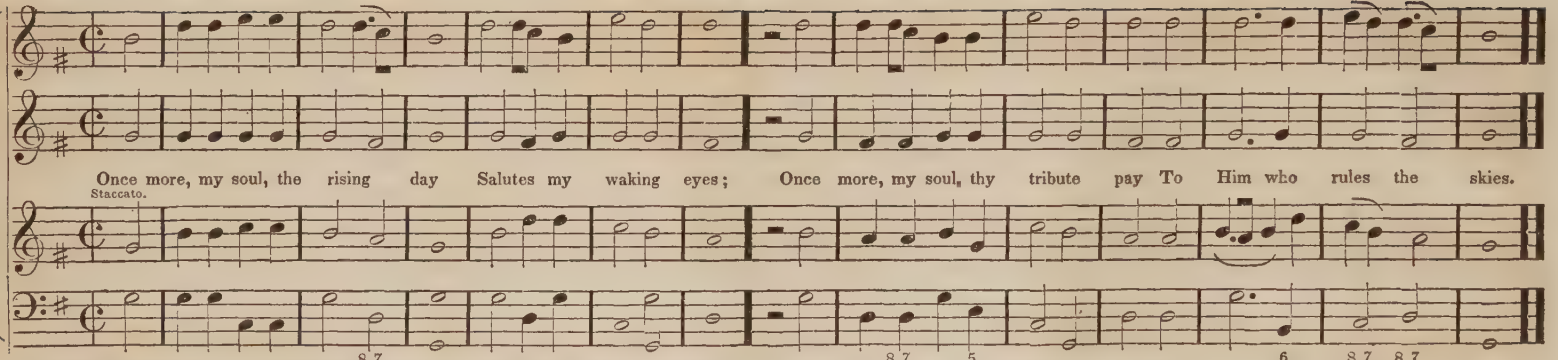
BETHEL. C. M.


This is the day the Lord hath made, He calls the hours his own; Let heav'n re - joice, let earth be glad, And praise surround the throne.


There is a land of pure delight, Where saints immortal reign; In - finite day excludes the night, And pleasures banish pain. There
ev - er - last - ing spring abides, And never with'ring flow'rs; Death, like a narrow sea, Divides this heav'nly land from ours.

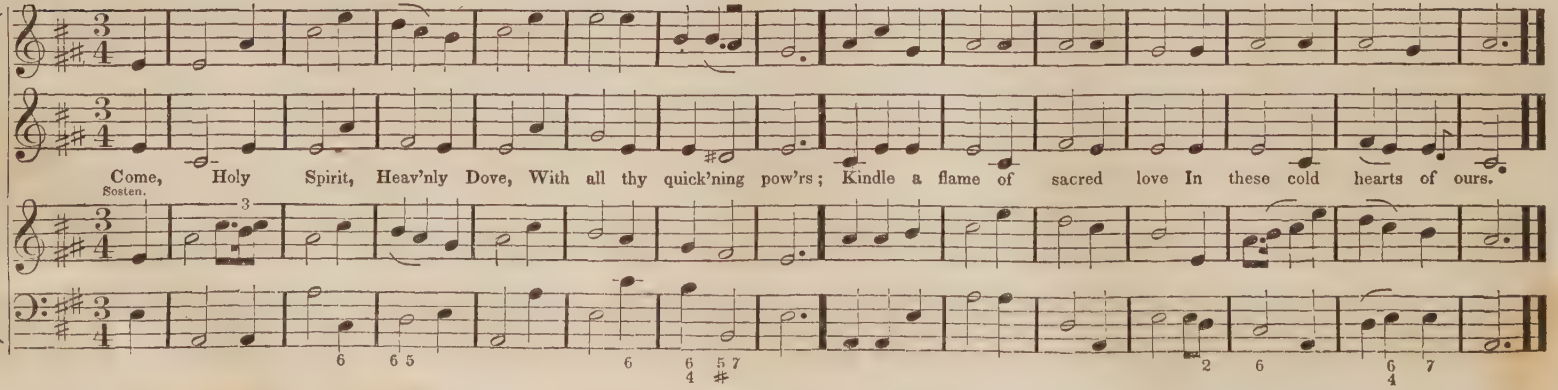

Re - turn, O God of love re - turn, Earth is a tiresome place; How long shall we, thy children, mourn Our absence from thy face?
Mod. Affet.
T. S.
Let heav'n succeed our painful years; Let sin and sorrow cease; And in pro - portion to our tears, So let our joys in - crease.

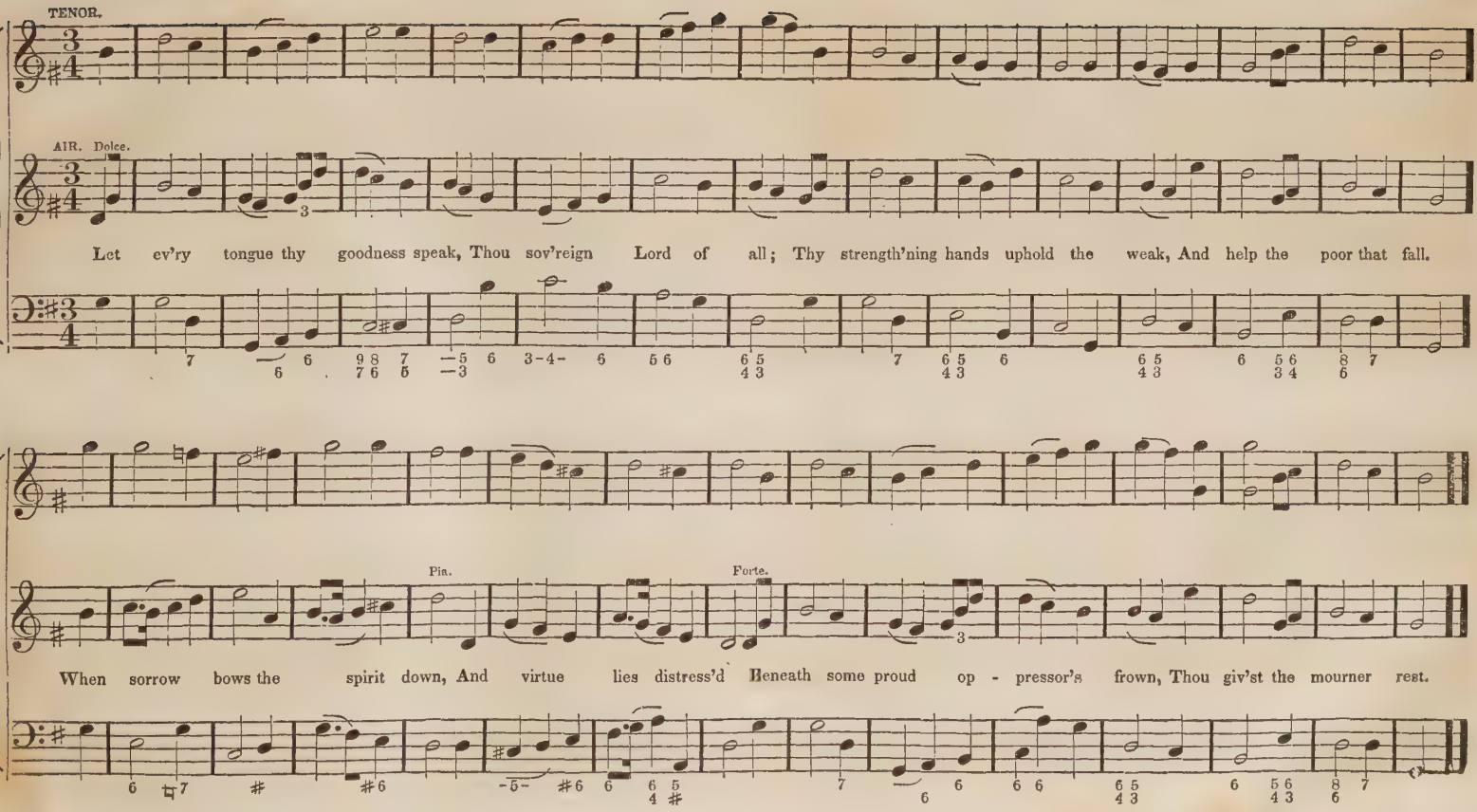
PETERBOROUGH.* C. M.


Once more, my soul, the rising day Salutes my waking eyes; Once more, my soul, thy tribute pay To Him who rules the skies.
Staccato.

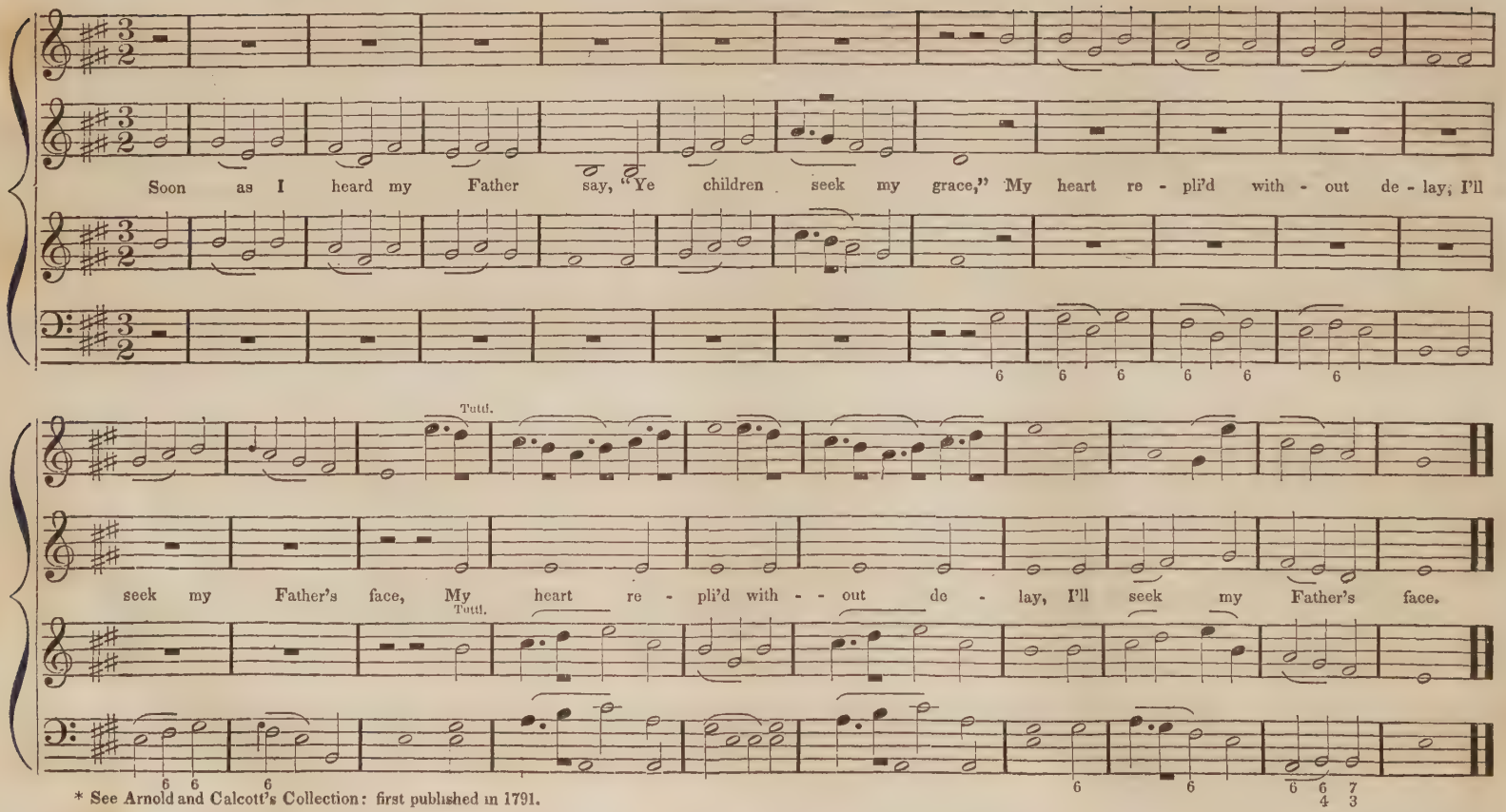
* This tune may be sung in the minor as well as major key of G, by adding the signature of two flats, and retaining one sharp as an accidental.

NEWMARK. C. M.

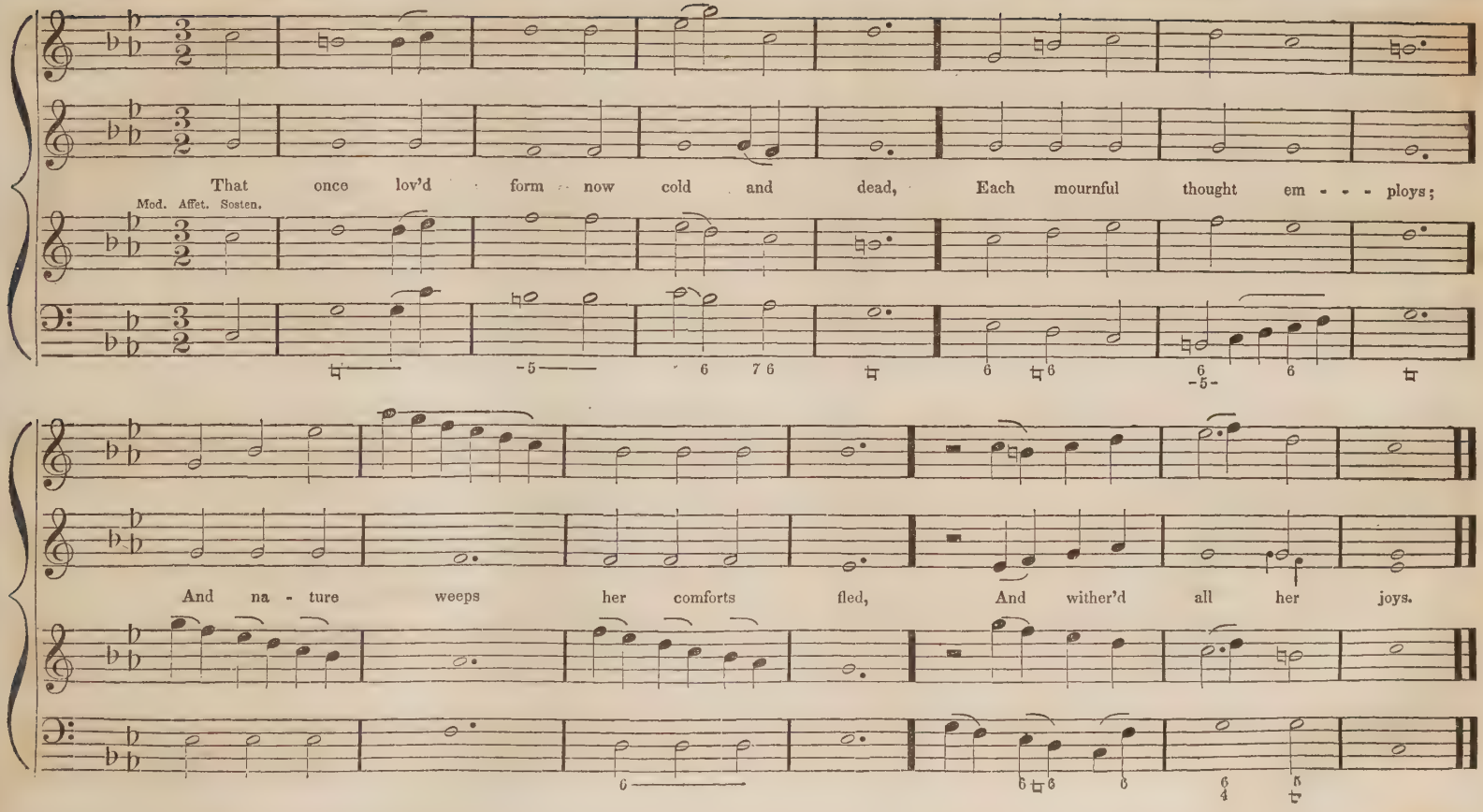

Come, Holy Spirit, Heav'nly Dove, With all thy quick'ning pow'rs; Kindle a flame of sacred love In these cold hearts of ours.
Sosten.

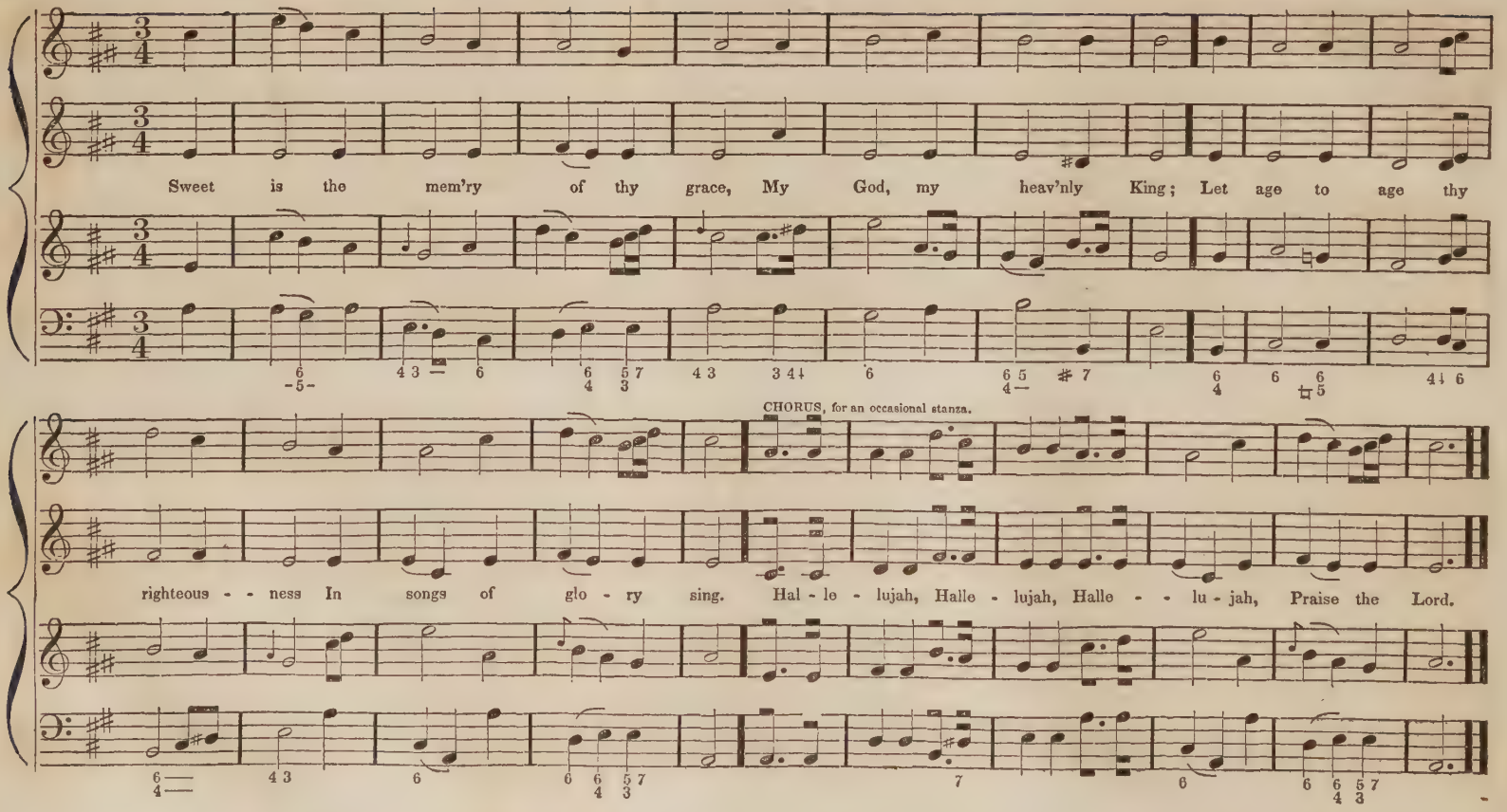

TENOR.
AIR. Dolce.
Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strength'ning hands uphold the weak, And help the poor that fall.
Pia.
Forte.
When sorrow bows the spirit down, And virtue lies distress'd Beneath some proud op - pressor's frown, Thou giv'st the mourner rest.

WAREHAM. C. M. A Response. [Dr. Arnold.*]


Soon as I heard my Father say, "Ye children seek my grace," My heart re - pli'd with - out de - lay; I'll
Tutti.
seek my Father's face, My heart re - pli'd with - - out de - lay, I'll seek my Father's face.
Tutti.

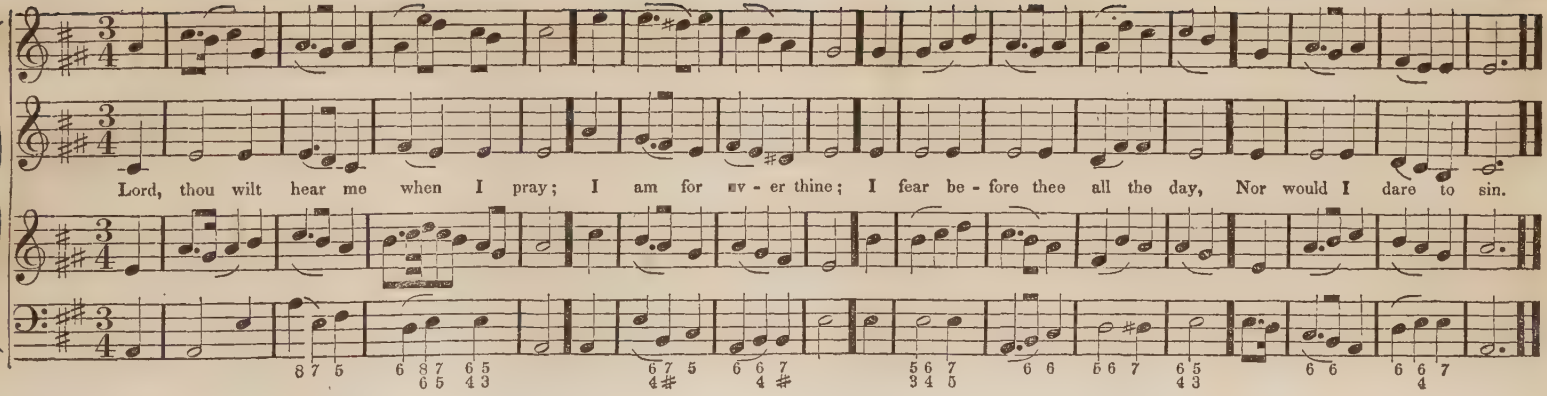
* See Arnold and Calcott's Collection: first published in 1791.


That once lov'd form now cold and dead, Each mournful thought em - - - ploys;
Mod. Affet. Sosten.
And na - ture weeps her comforts fled, And wither'd all her joys.


Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy
CHORUS, for an occasional stanza.
righteous - - ness In songs of glo - ry sing. Hal - le - lujah, Halle - lujah, Halle - - lu - jah, Praise the Lord.

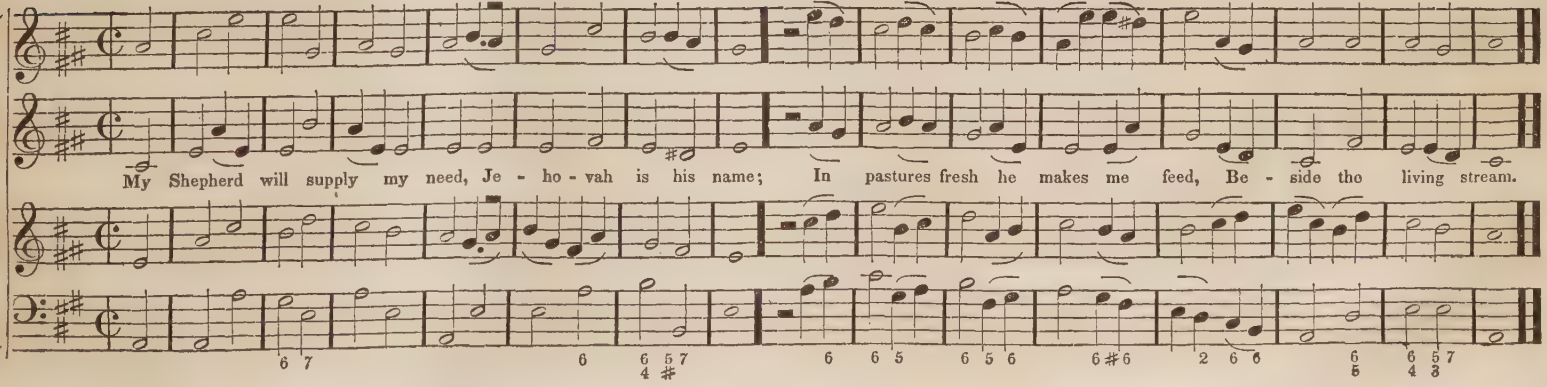
TWEED. C. M.

[Dr. Carter.]

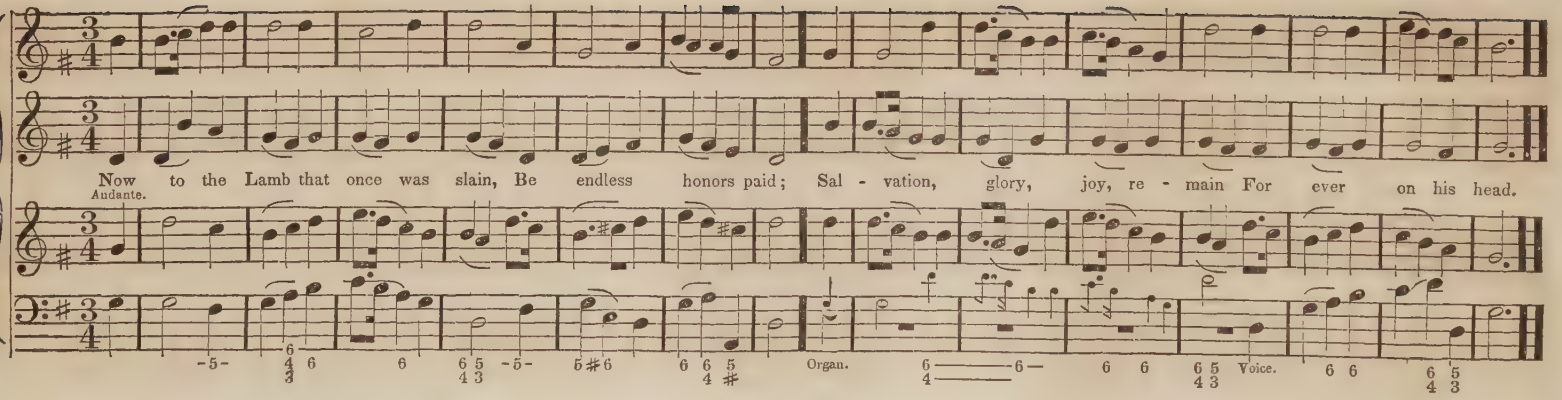


MEDFIELD. C. M.

[Mather.]

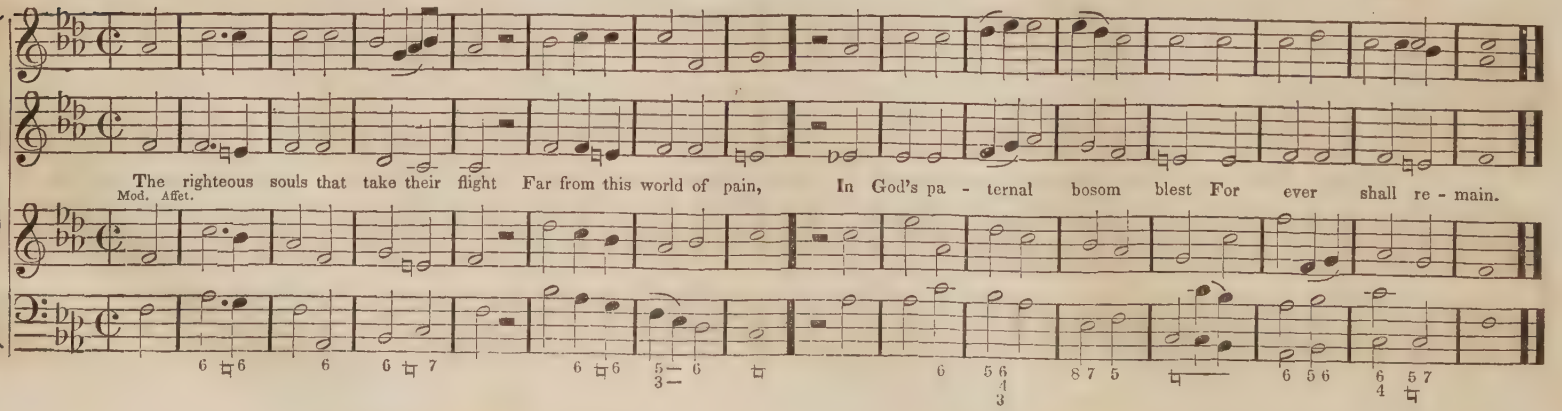


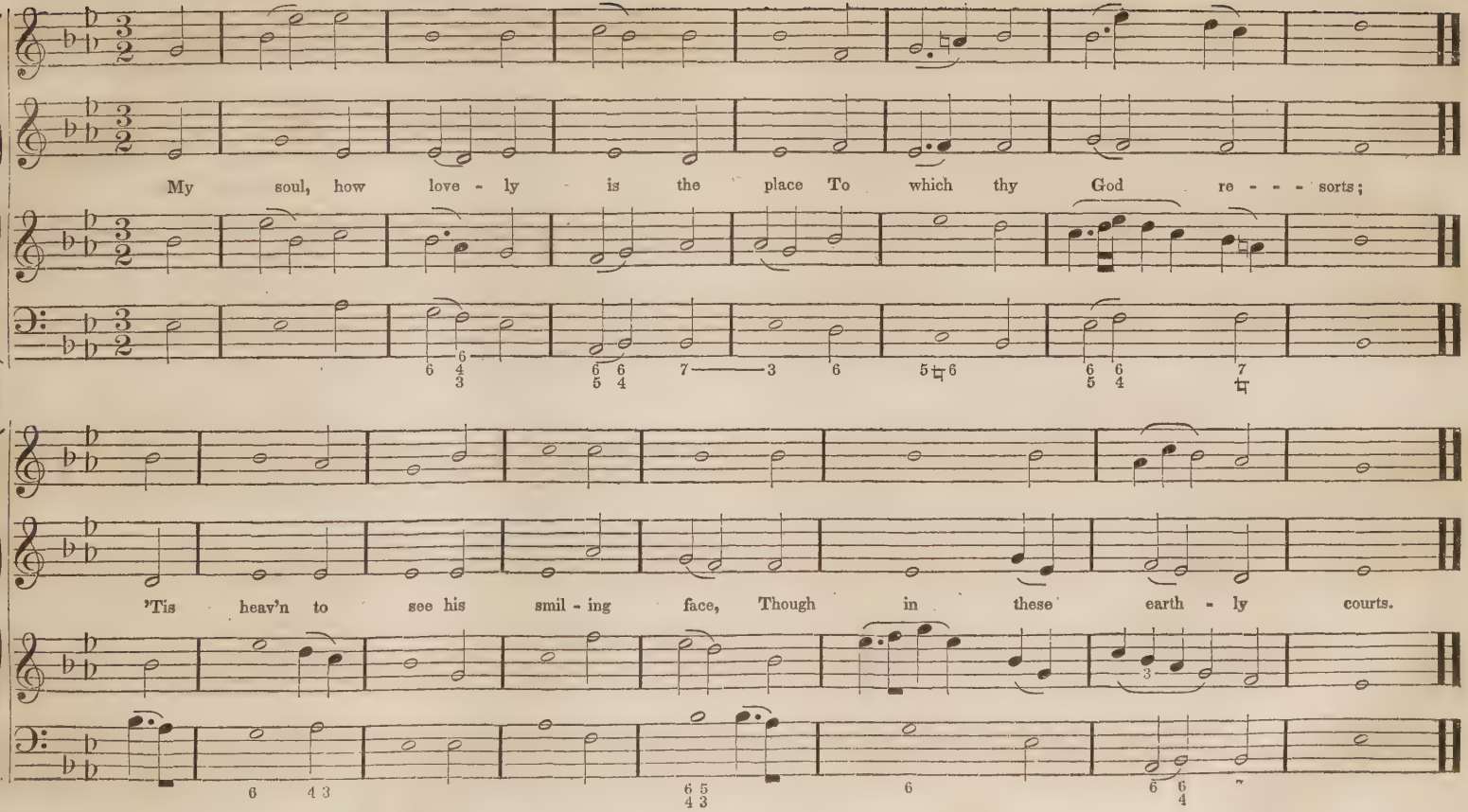
HANOVER. C. M.


Now to the Lamb that once was slain, Be endless honors paid; Sal - vation, glory, joy, re - main For ever on his head.
Audante.
Organ.
Voice.

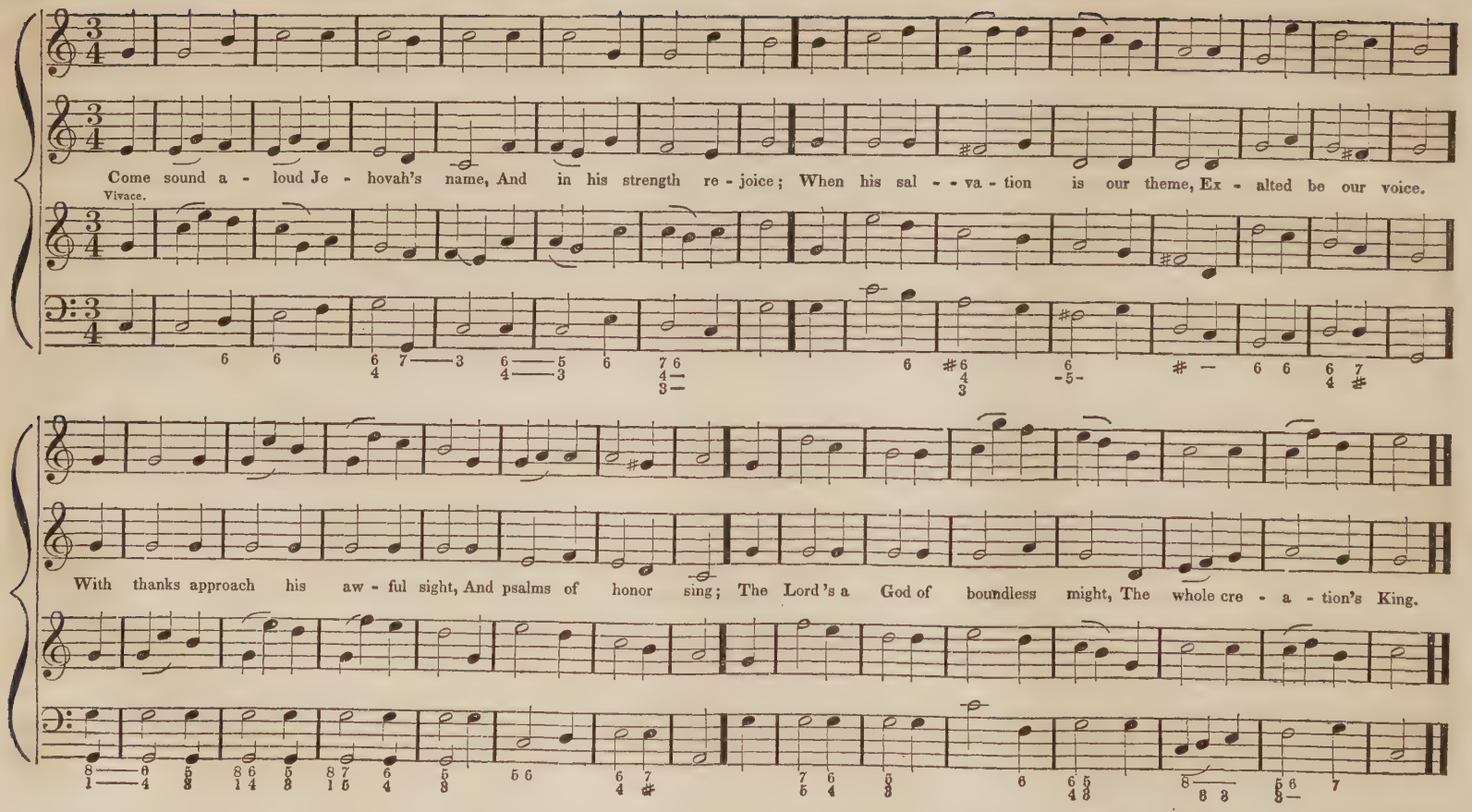
FUNERAL HYMN. C. M.

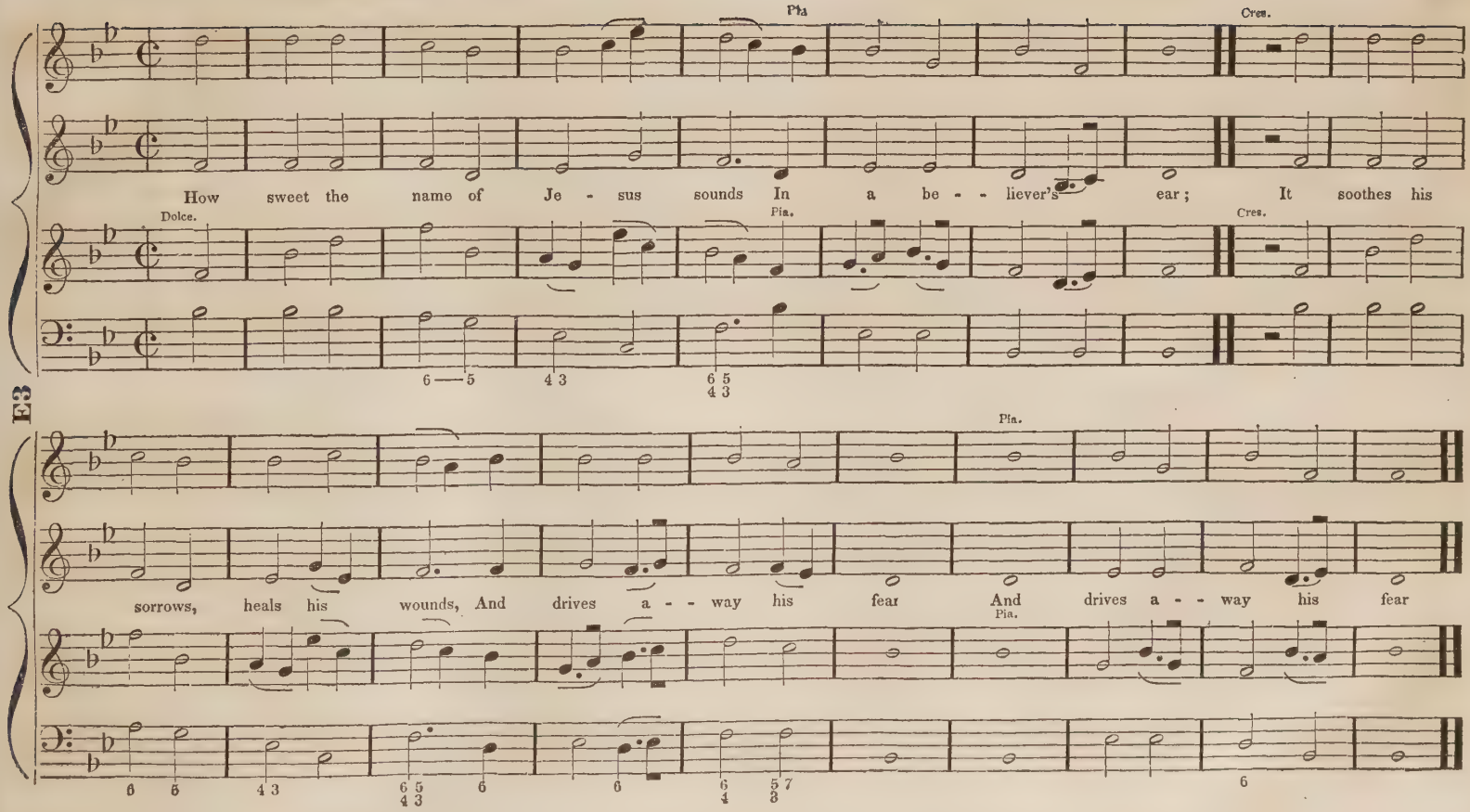
[Dr. Ed. Miller.]


The righteous souls that take their flight Far from this world of pain, In God's pa - ternal bosom blest For ever shall re - main.
Mod. Affet.

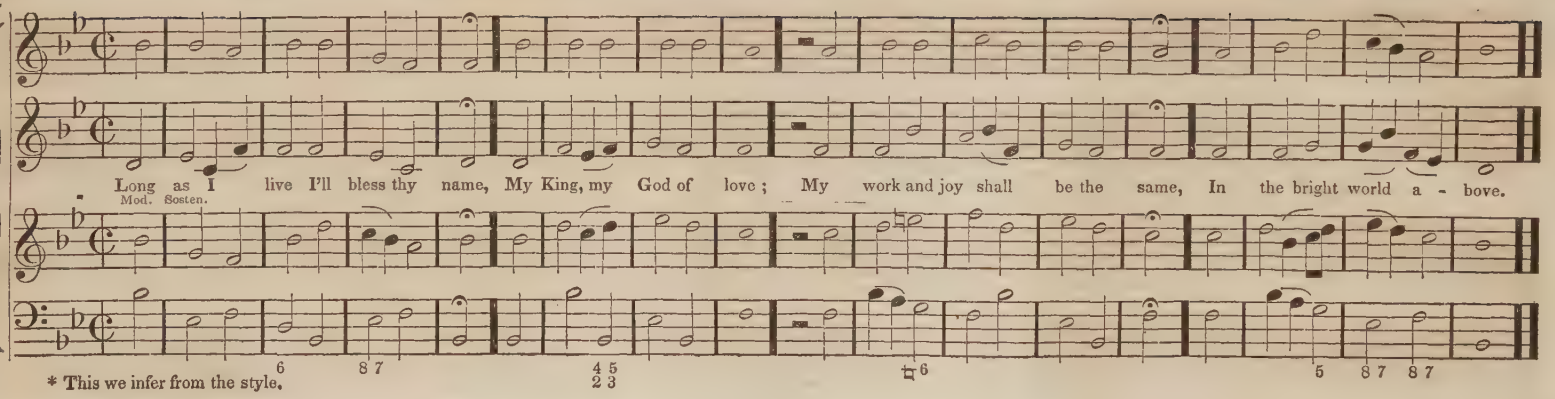

My soul, how love - ly is the place To which thy God re - - - - sorts;
'Tis heav'n to see his smil - ing face, Though in these earth - ly courts.

E2


Come sound a - loud Je - hovah's name, And in his strength re - joice; When his sal - - va - tion is our theme, Ex - alted be our voice.
Vivace.
With thanks approach his aw - ful sight, And psalms of honor sing; The Lord's a God of boundless might, The whole cre - a - tion's King.

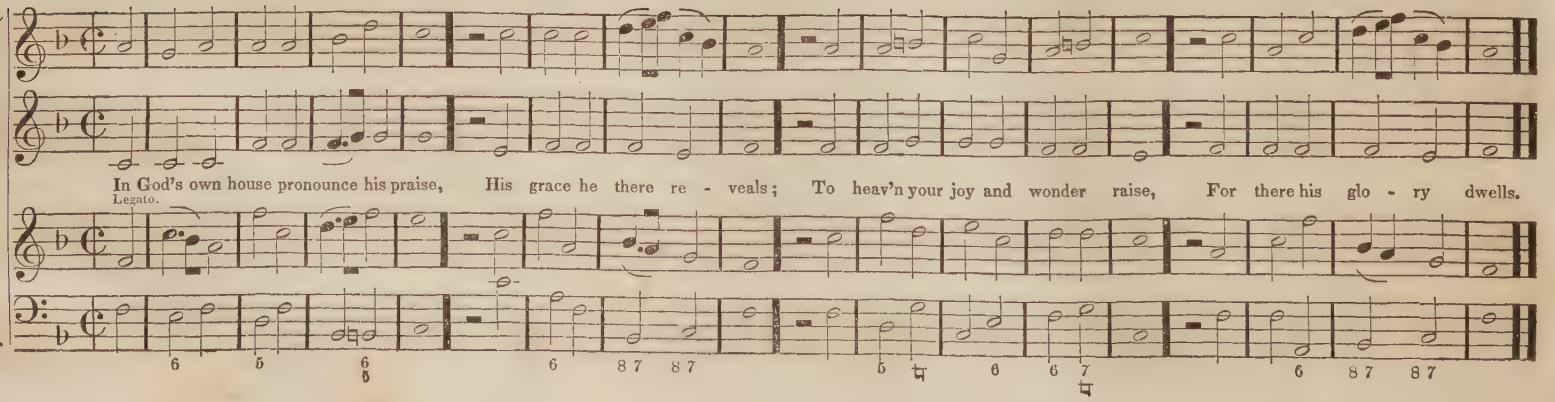

Pia
Cres.
How sweet the name of Je - sus sounds In a be - liever's ear; It soothes his
Dolce.
Pia.
Cres.
E3
Pia.
sorrows, heals his wounds, And drives a - way his fear And drives a - way his fear
Pia.

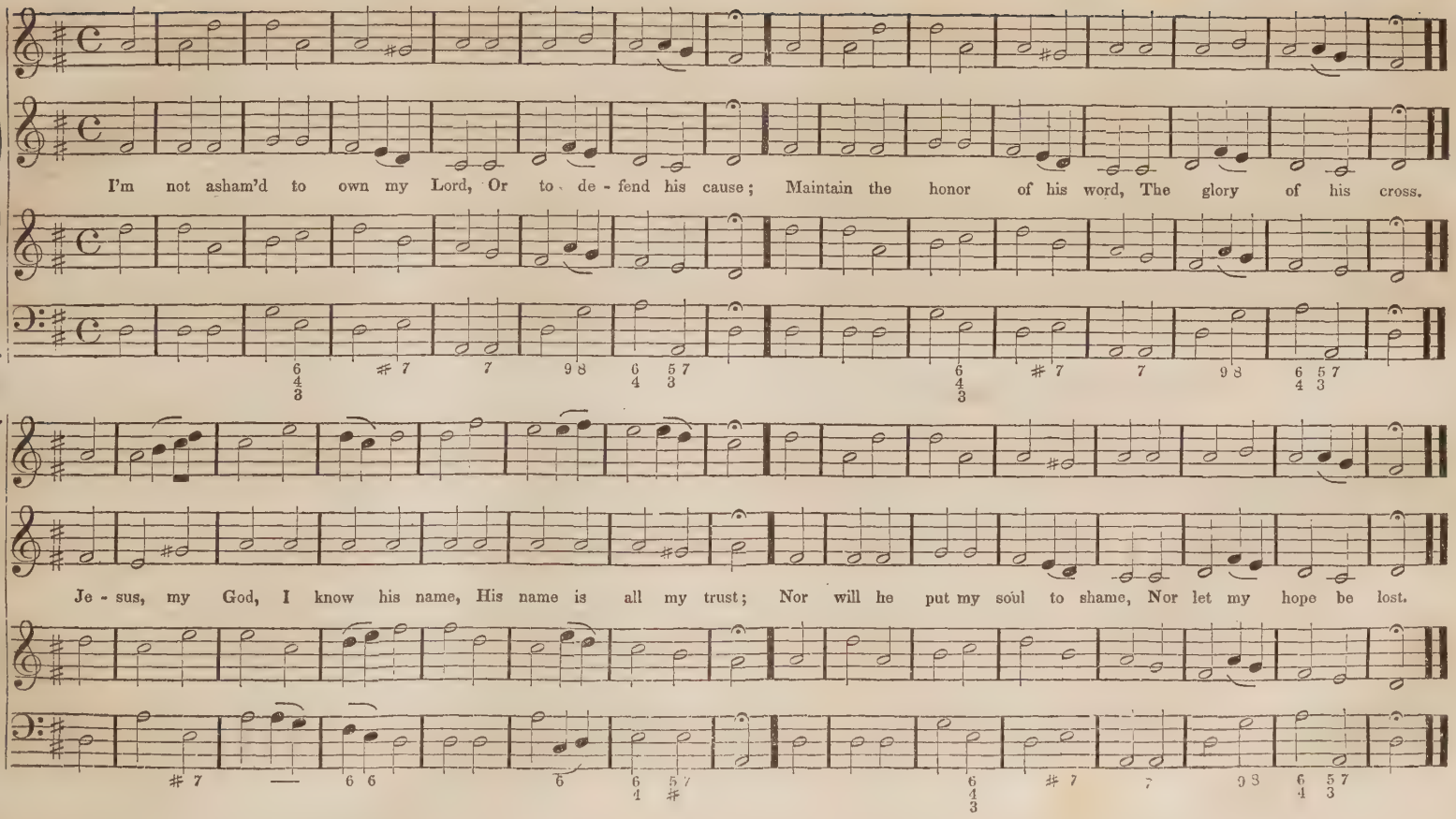
DUNCHURCH. C. M.

[Scottish.*]

* This we infer from the style.

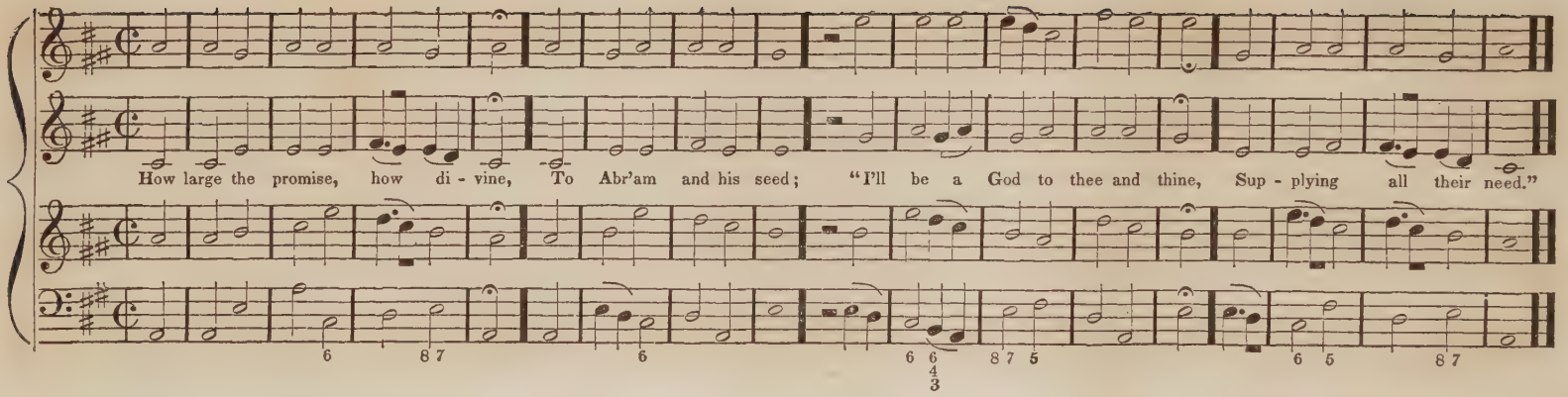
LONDON. C. M.

[Dr. Croft.]

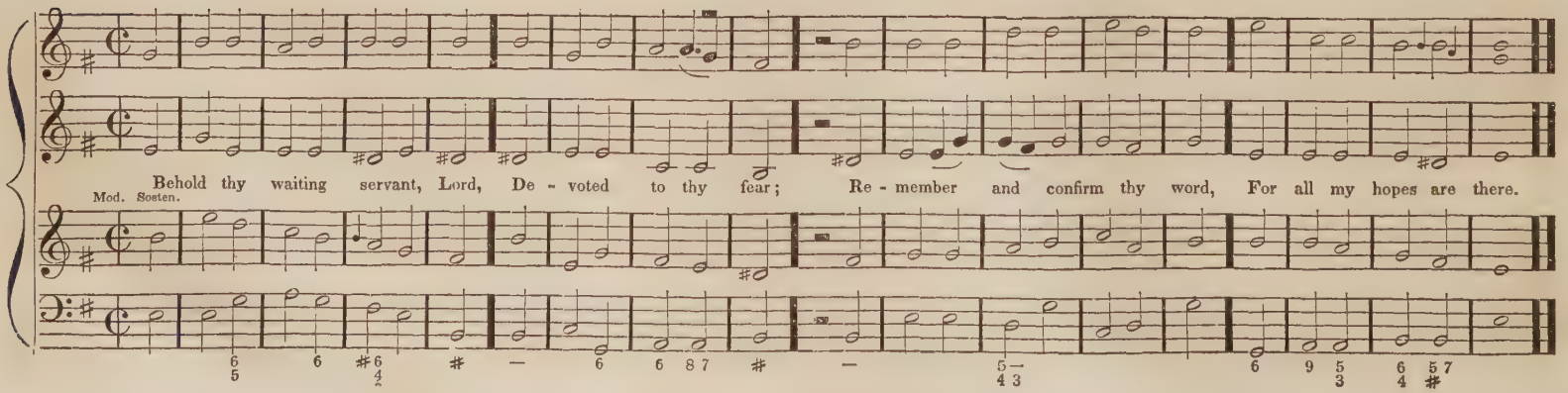
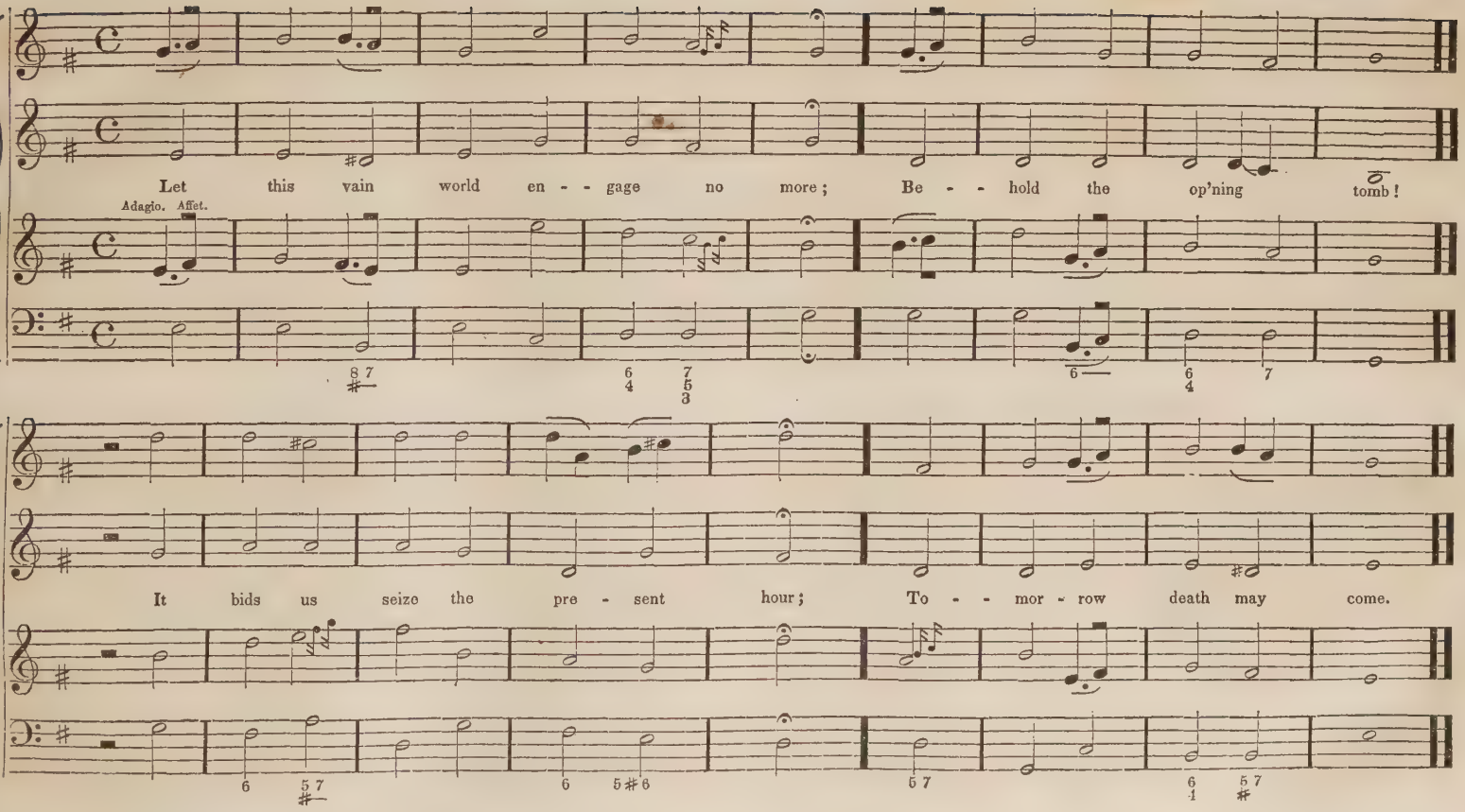

In God's own house pronounce his praise, His grace he there re - veals; To heav'n your joy and wonder raise, For there his glo - ry dwells.
Legato.


I'm not asham'd to own my Lord, Or to de - fend his cause; Maintain the honor of his word, The glory of his cross.
Je - sus, my God, I know his name, His name is all my trust; Nor will he put my soul to shame, Nor let my hope be lost.

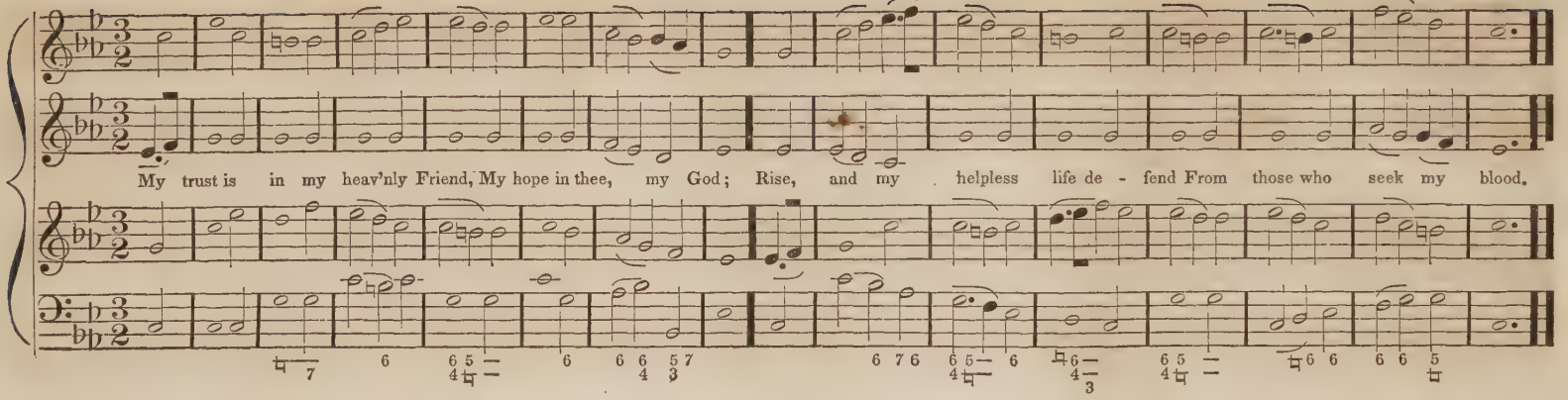
STAMFORD. C. M.

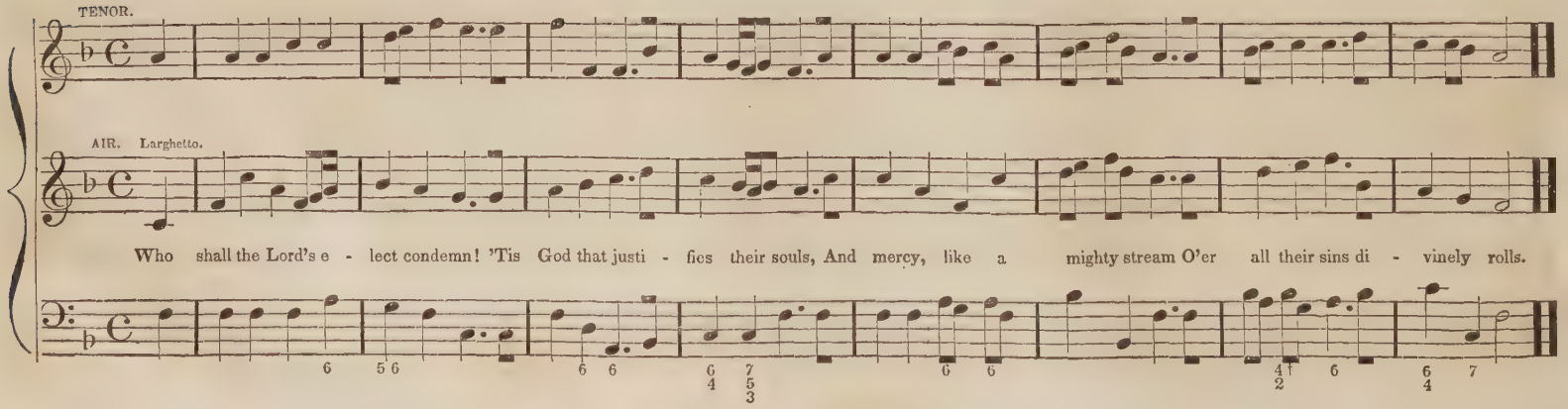


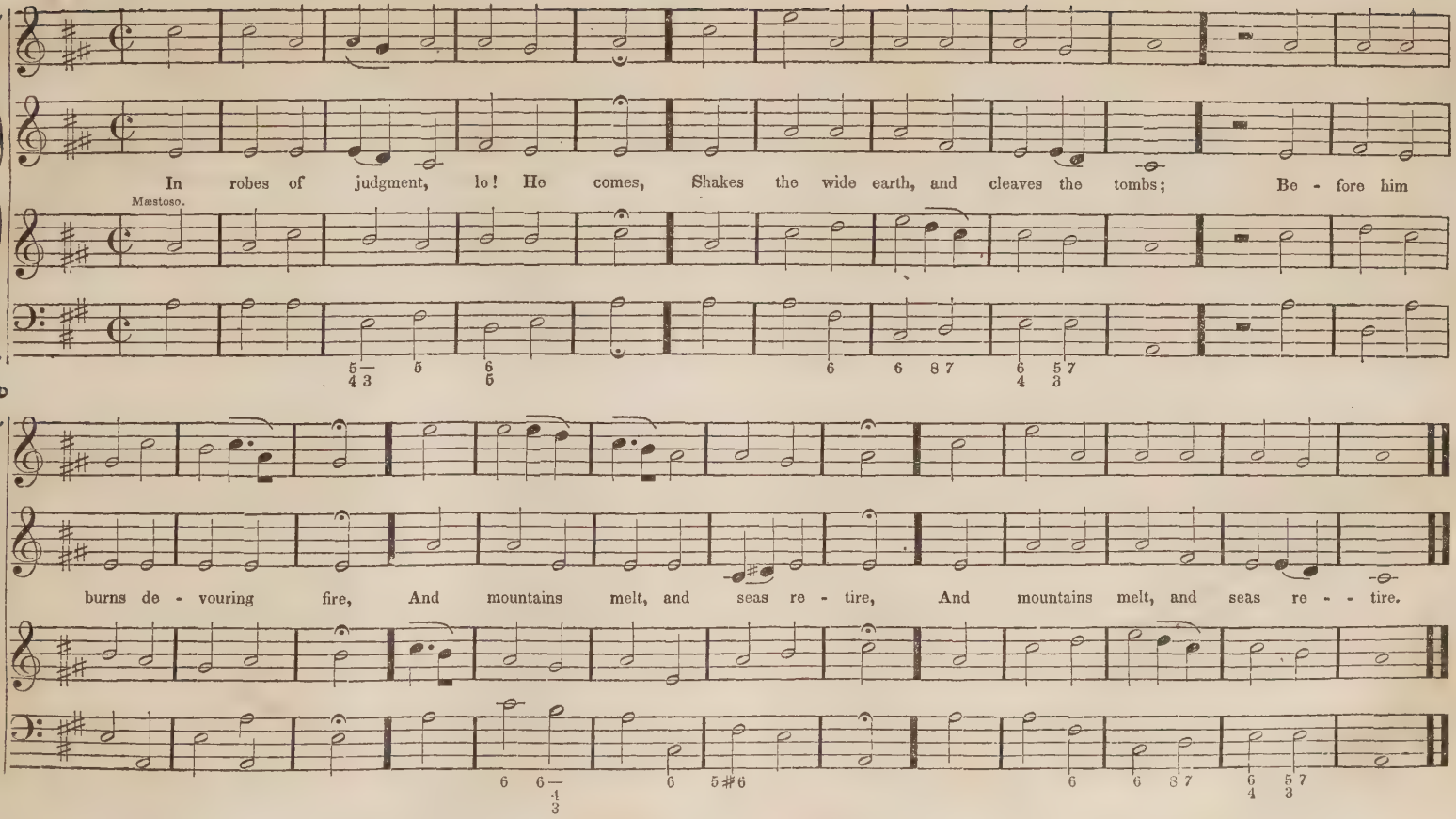
ST. AUSTIN. C. M.

[Horseley.]


Let this vain world en - - gage no more; Be - - hold the op'ning tomb!
Adagio. Affet.
It bids us seize the pre - sent hour; To - - mor - row death may come.

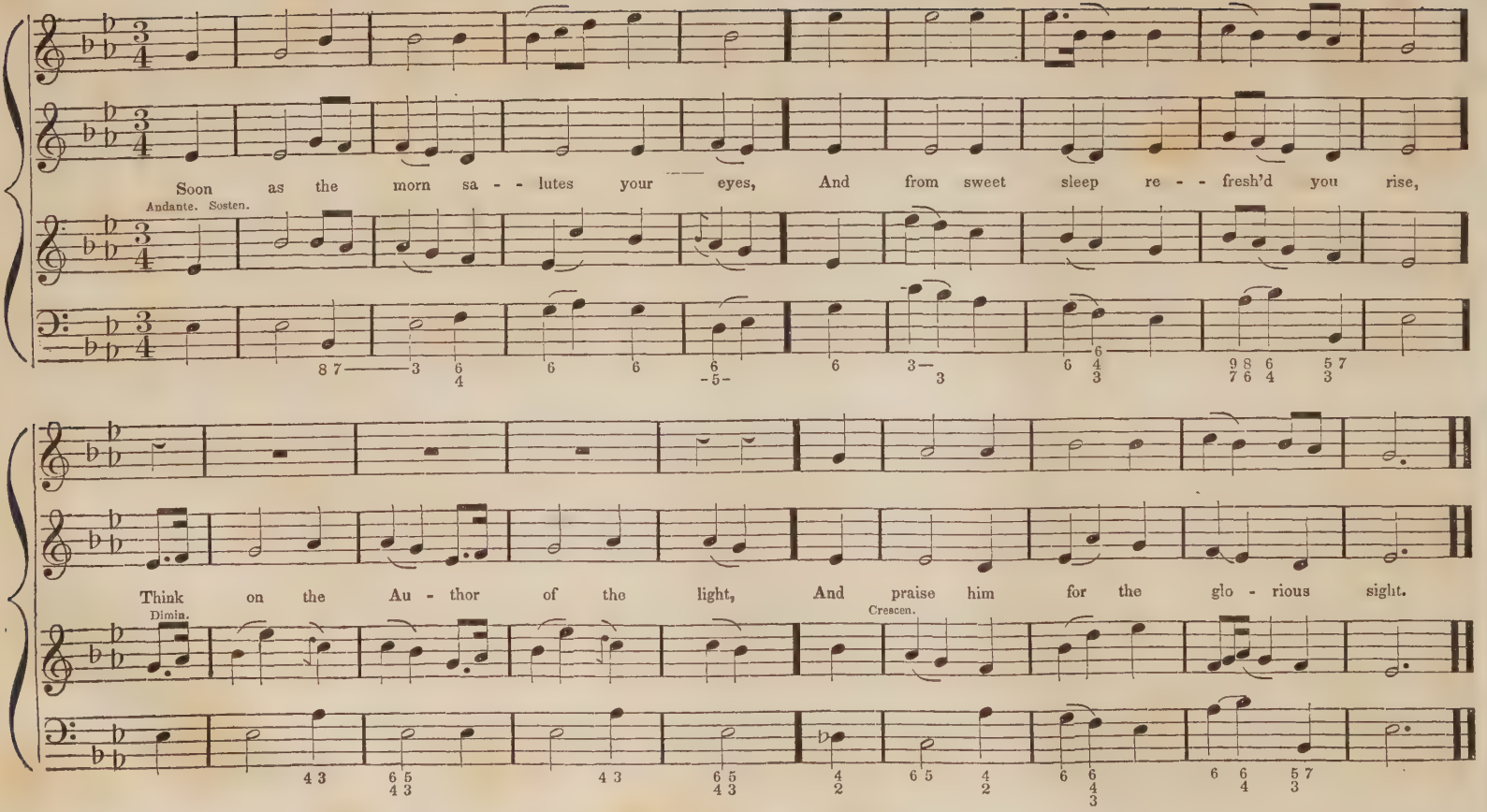
COLLINGHAM. C. M.

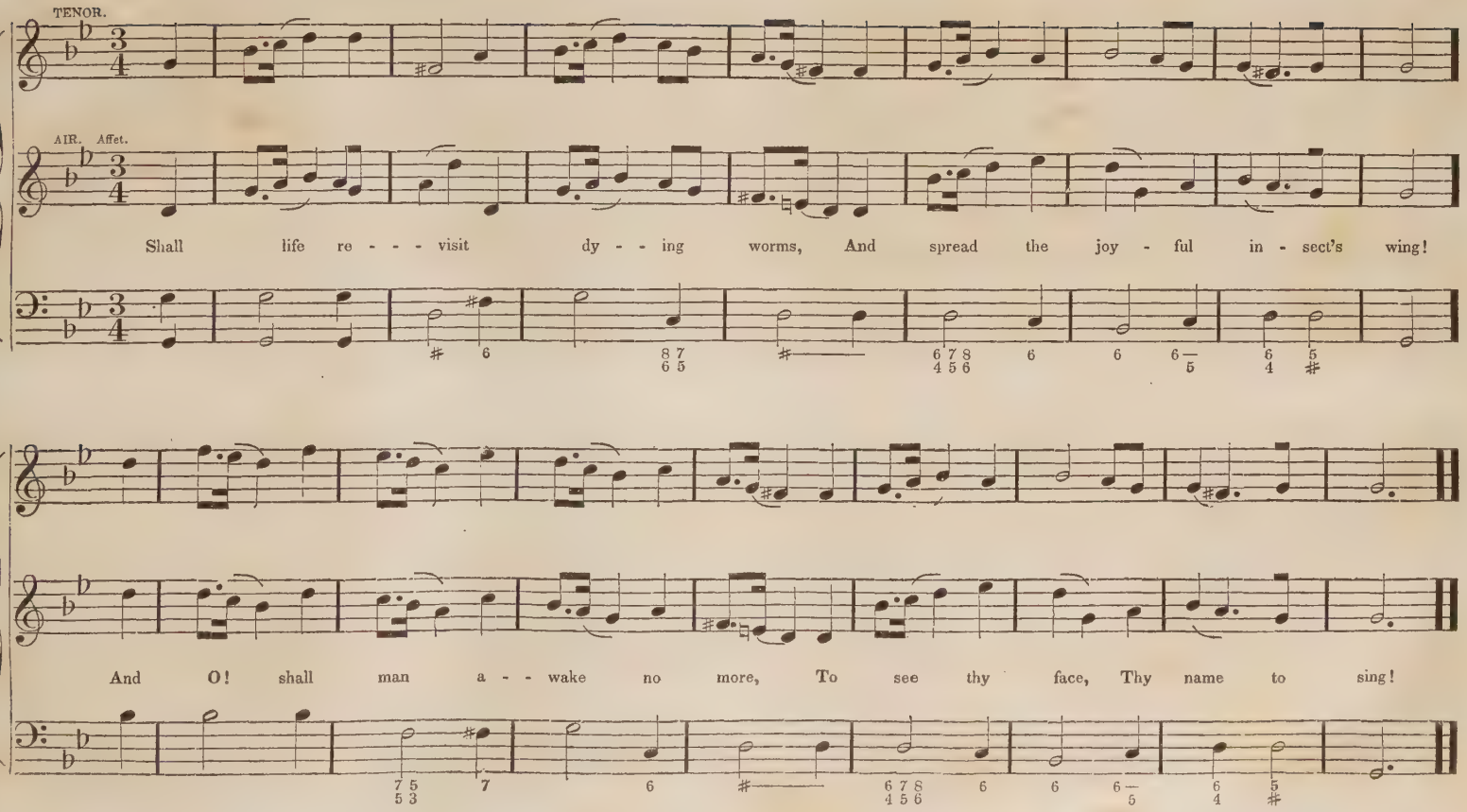
[JACKSON.]

EXULTATION. L. M.


TENOR.
AIR. Larghetto.
Who shall the Lord's e - lect condemn! 'Tis God that justi - fies their souls, And mercy, like a mighty stream O'er all their sins di - vinely rolls.


In robes of judgment, lo! He comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
Mæstoso.
burns de - vouring fire, And mountains melt, and seas re - tire, And mountains melt, and seas re - - tire.

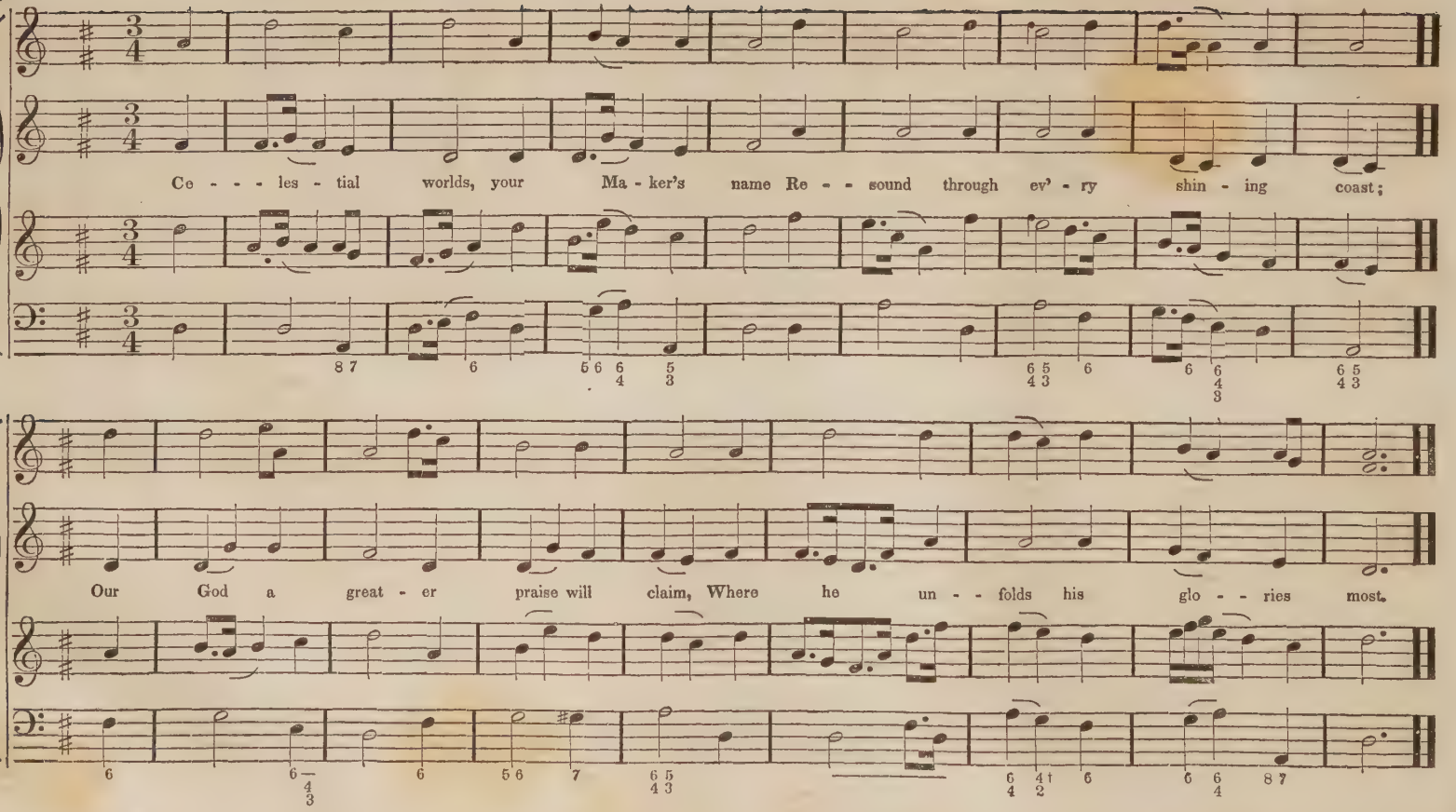
MORNING HYMN. L. M.

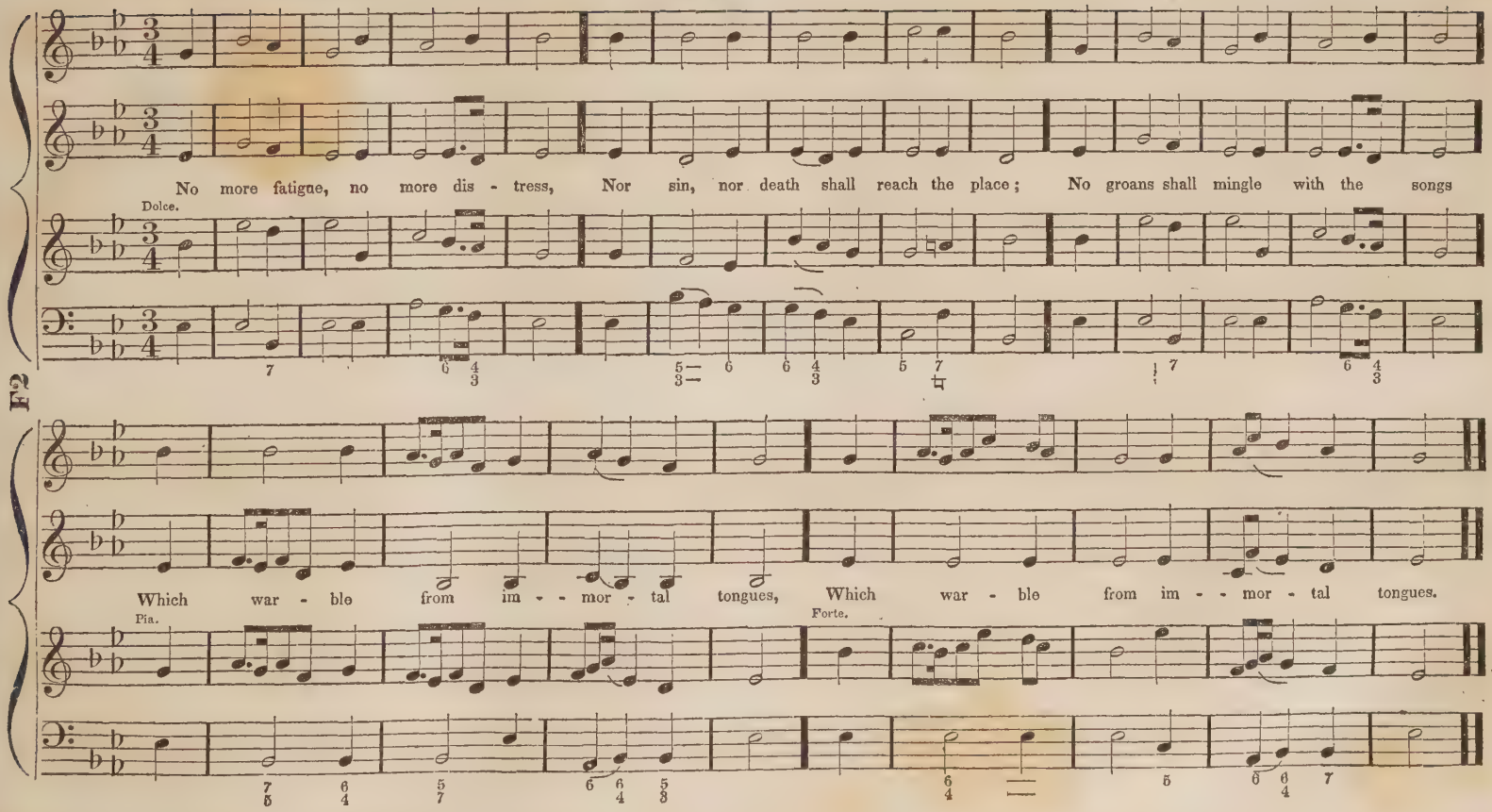

Soon as the morn sa - - lutes your eyes, And from sweet sleep re - - fresh'd you rise,
Andante. Sosten.
Think on the Au - thor of the light, And praise him for the glo - rious sight.
Dimin.
Crescen.


TENOR.
AIR. Affet.
Shall life re - - - visit dy - - ing worms, And spread the joy - ful in - sect's wing!
And O! shall man a - - wake no more, To see thy face, Thy name to sing!

NEW SABBATH. L. M.

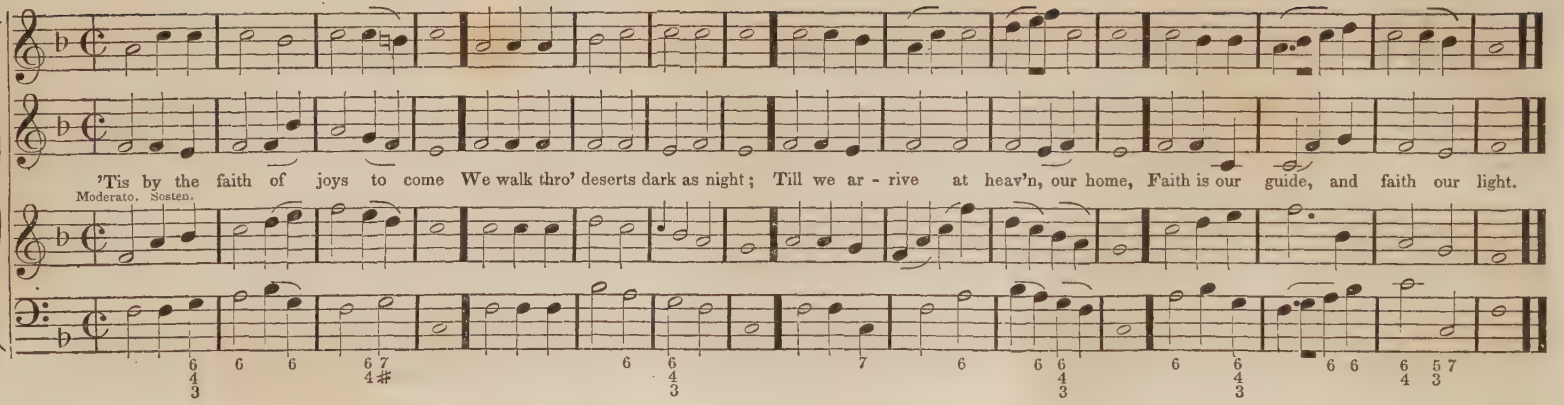
[I. Smith.]


Ce - - - les - tial worlds, your Ma - ker's name Re - - sound through ev' - ry shin - ing coast;
Our God a great - er praise will claim, Where he un - - folds his glo - - ries most.

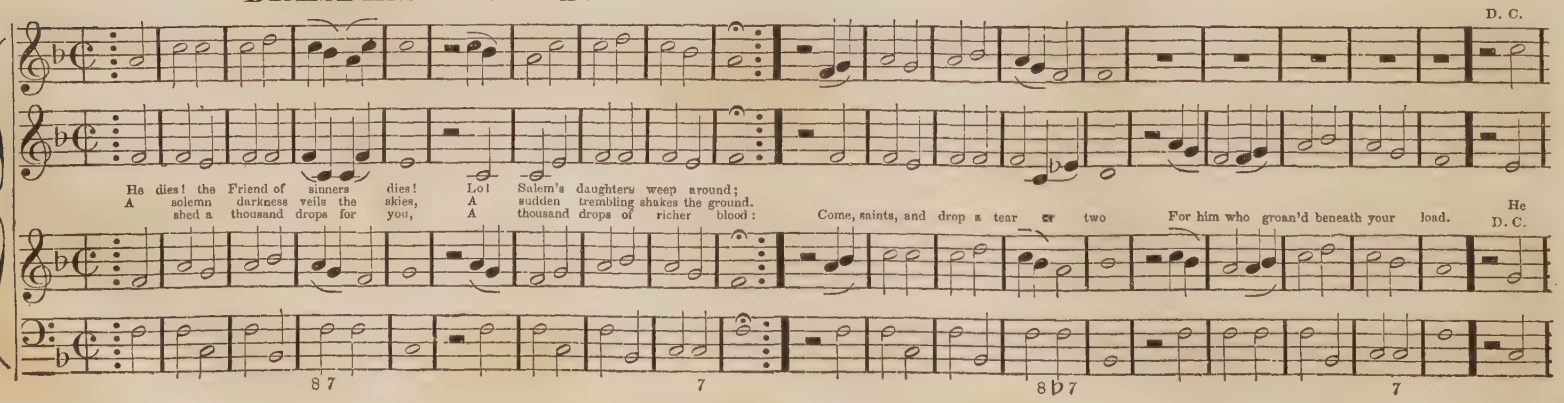

No more fatigue, no more dis - tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs
Dolce.
F2
Which war - ble from im - - mor - tal tongues, Which war - ble from im - - mor - tal tongues.
Pia.
Forte.

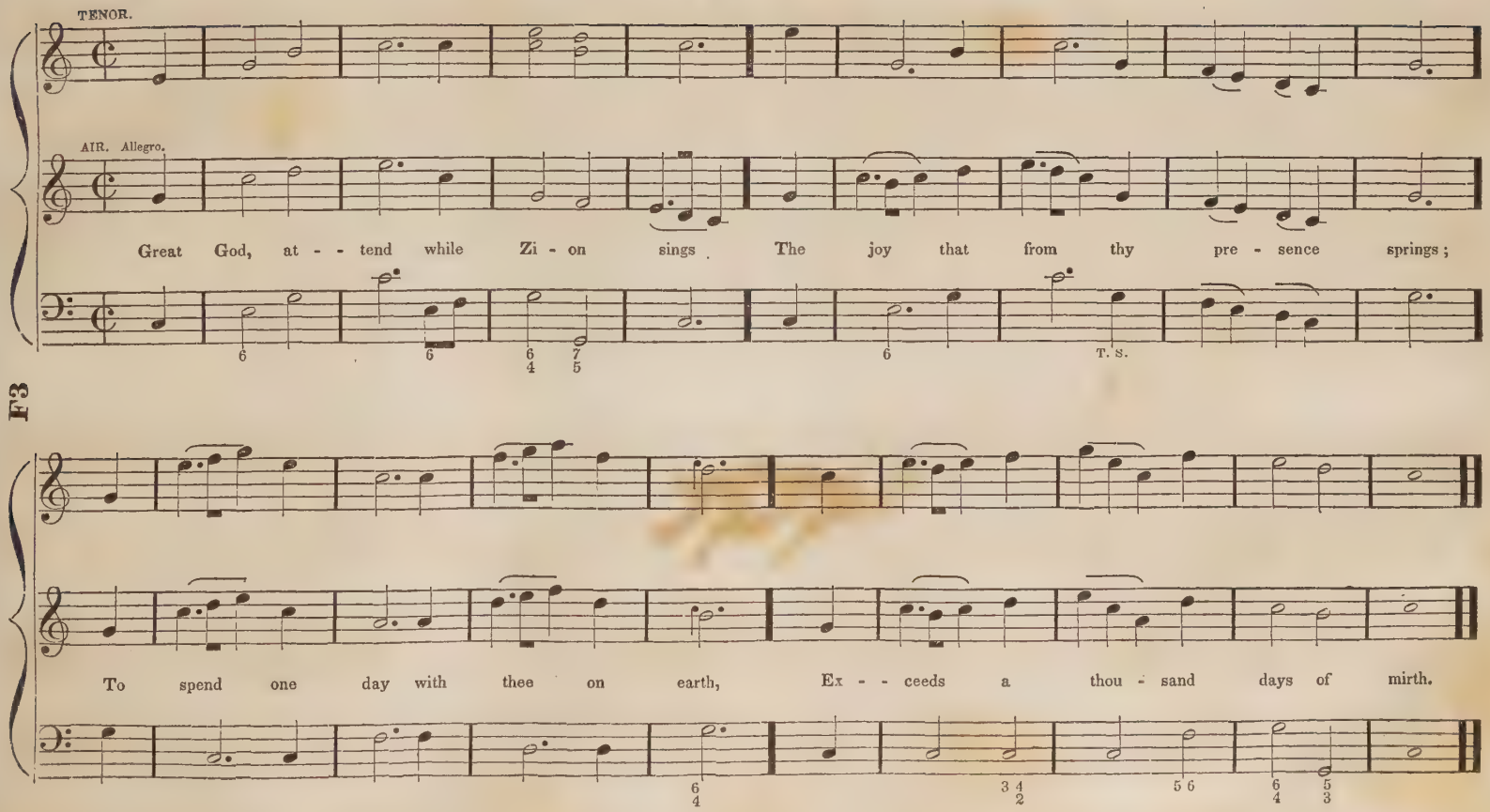
DUKE STREET. L. M.

[HUTTON.]


'Tis by the faith of joys to come We walk thro' deserts dark as night; Till we ar - rive at heav'n, our home, Faith is our guide, and faith our light.
Moderato. Sosten.

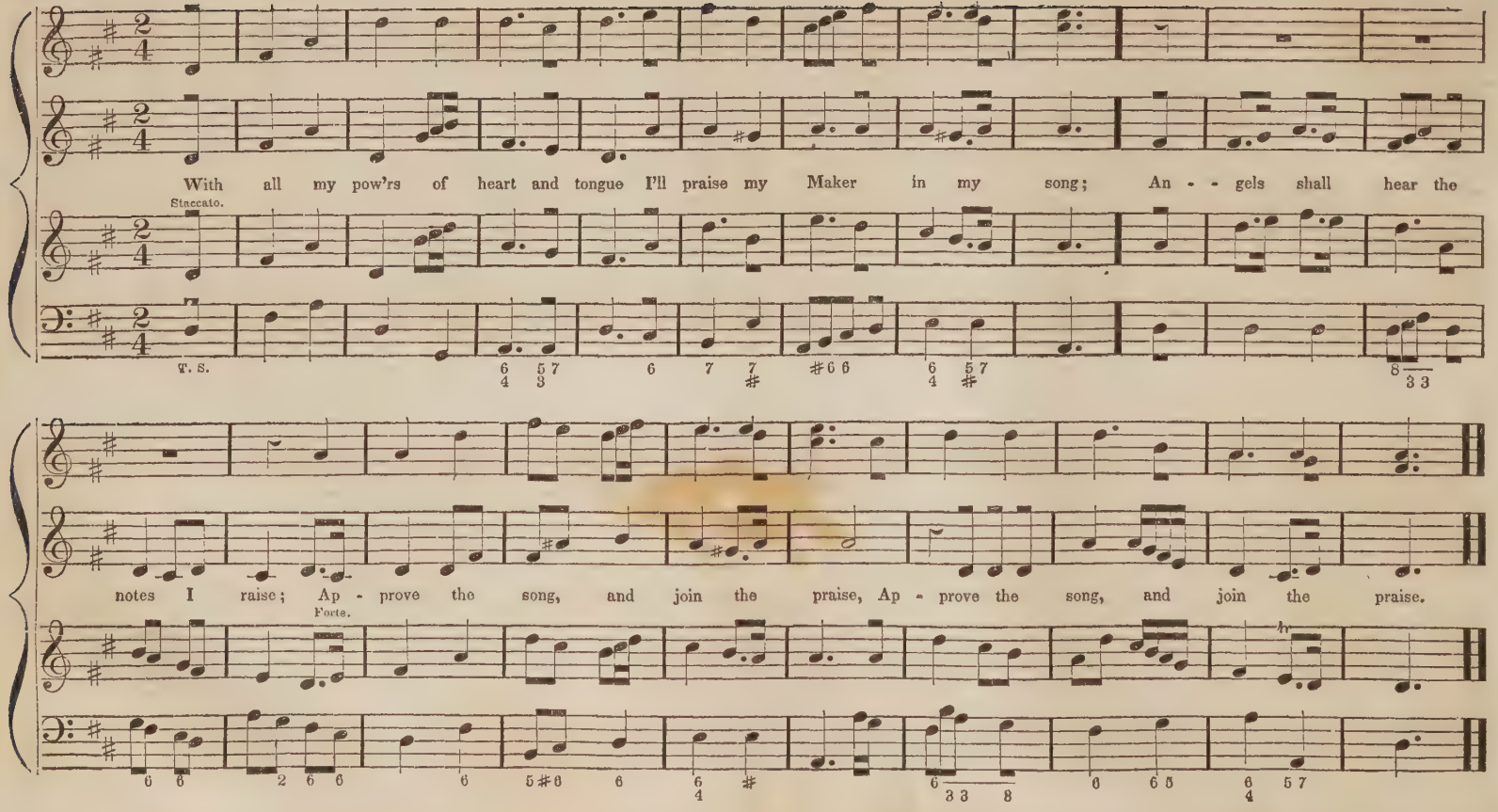
DRESDEN. L. M. D.


D. C.
He dies! the Friend of sinners dies! Lo! Salem's daughters weep around;
A solemn darkness veils the skies, A sudden trembling shakes the ground.
shed a thousand drops for you, A thousand drops of richer blood:
Come, saints, and drop a tear or two For him who groan'd beneath your load.
He
D. C.


TENOR.
AIR. Allegro.
Great God, at - - tend while Zi - on sings . The joy that from thy pre - sence springs;
T. S.
F3
To spend one day with thee on earth, Ex - - ceeds a thou - sand days of mirth.

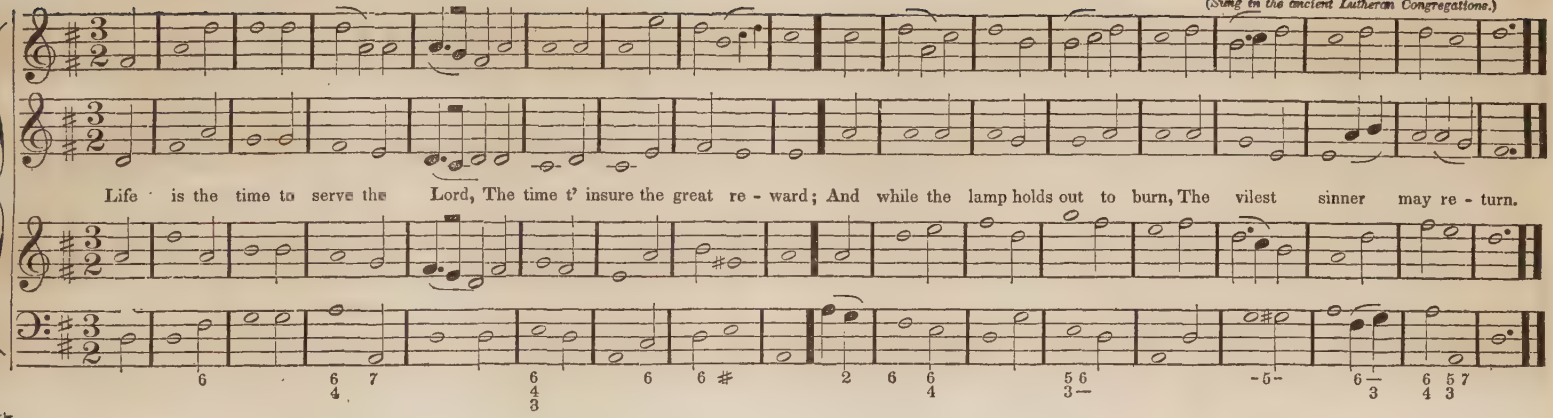
HINTON. L. M.

[R. Taylor.]

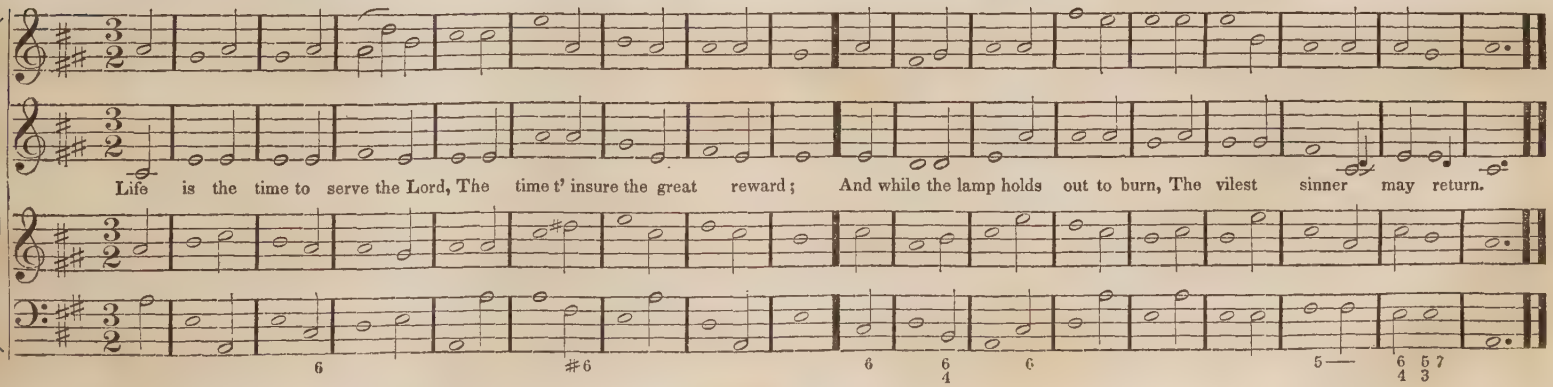

With all my pow'rs of heart and tongue I'll praise my Maker in my song; An - - gels shall hear the
Staccato.
T. S.
notes I raise; Ap - prove the song, and join the praise, Ap - prove the song, and join the praise.
Forte.

WINCHESTER. L. M.

(Sung in the ancient Lutheran Congregations.)

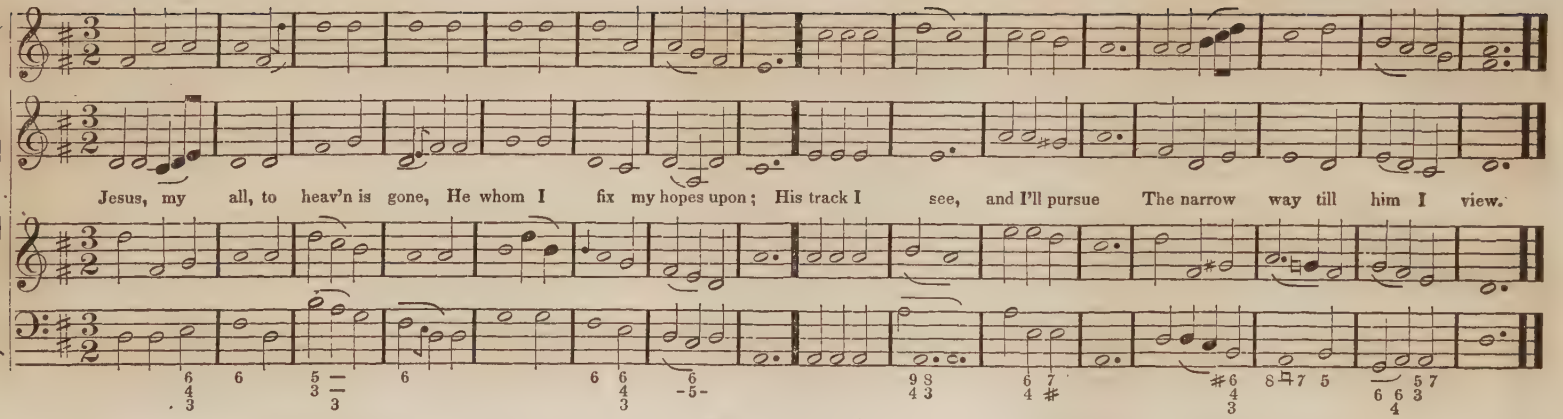

Life is the time to serve the Lord, The time t' insure the great re - ward; And while the lamp holds out to burn, The vilest sinner may re - turn.

BATH. L. M.


Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

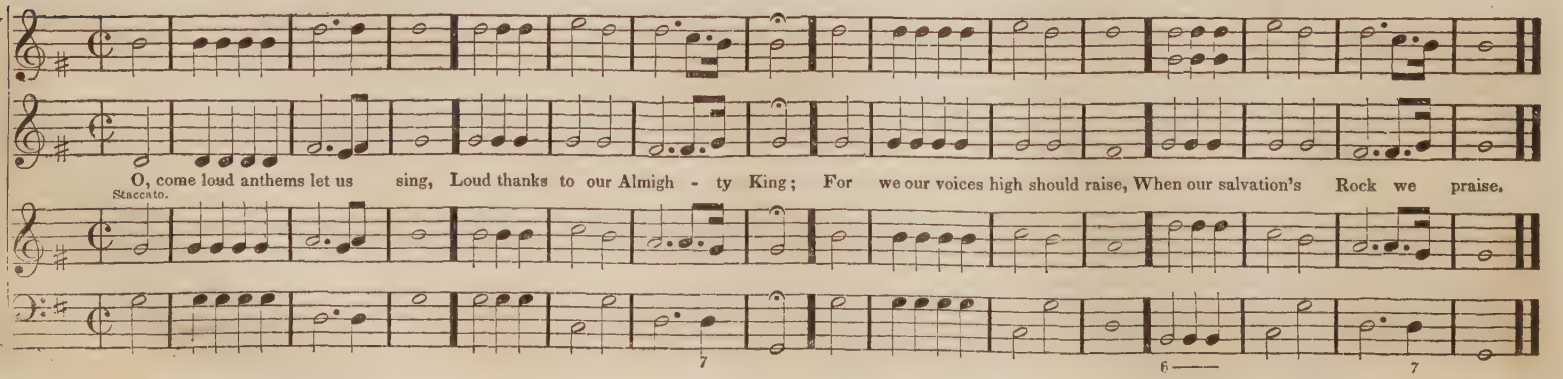
BLENDON. L. M.

[GIARDINI.]

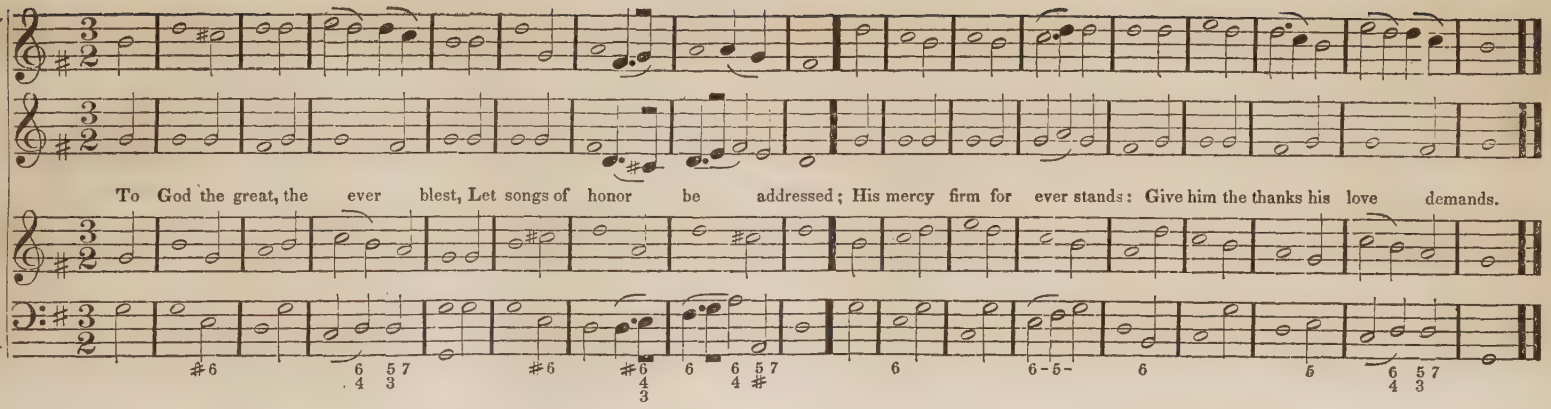


STERLING. L. M.

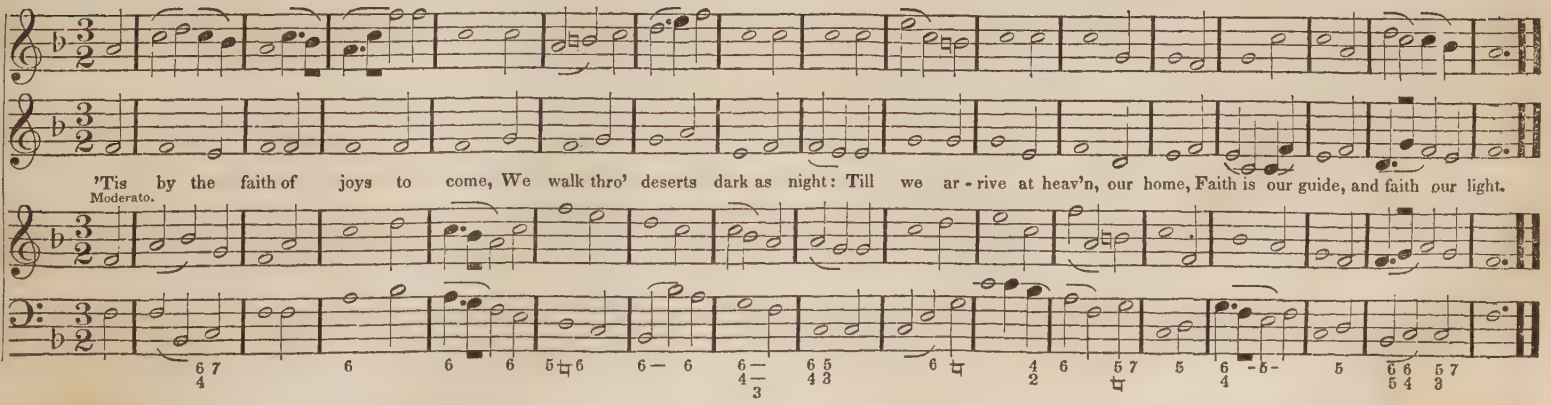
[ANCIENT CHANT.]

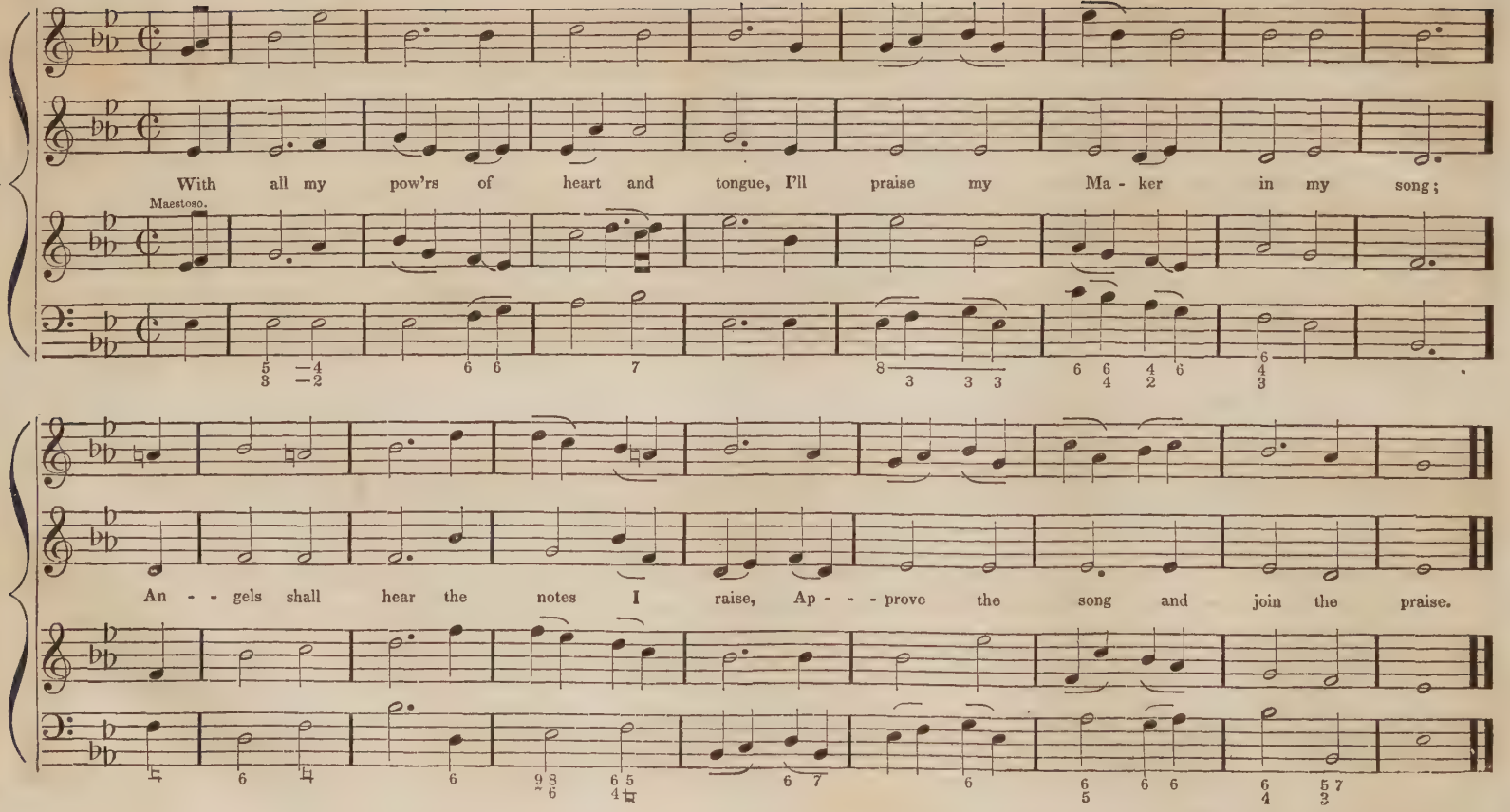

O, come loud anthems let us sing, Loud thanks to our Almigh - ty King; For we our voices high should raise, When our salvation's Rock we praise.
Staccato.

ANGELS' HYMN. L. M.

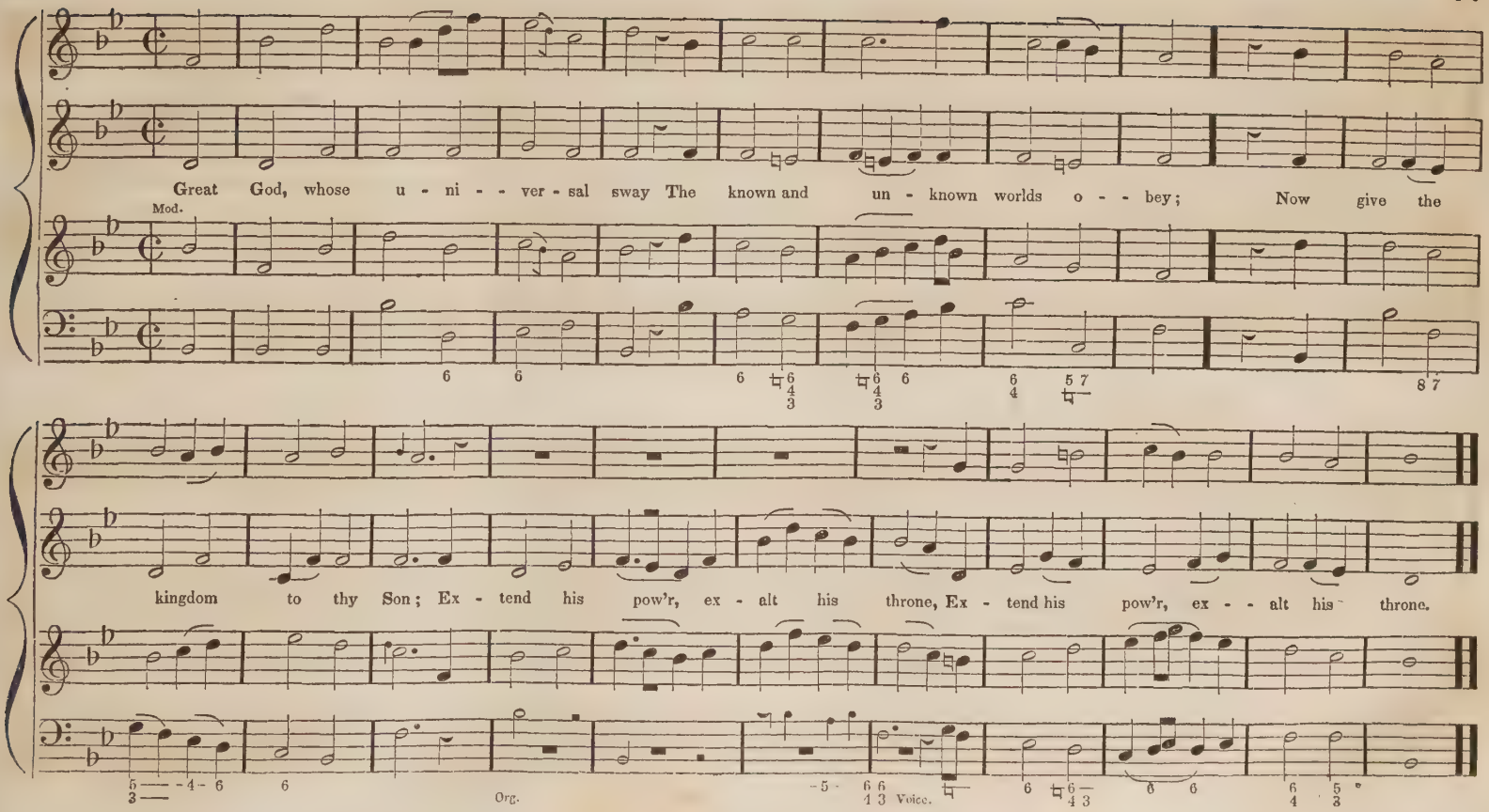

To God the great, the ever blest, Let songs of honor be addressed; His mercy firm for ever stands: Give him the thanks his love demands.

ROCKINGHAM. L. M.

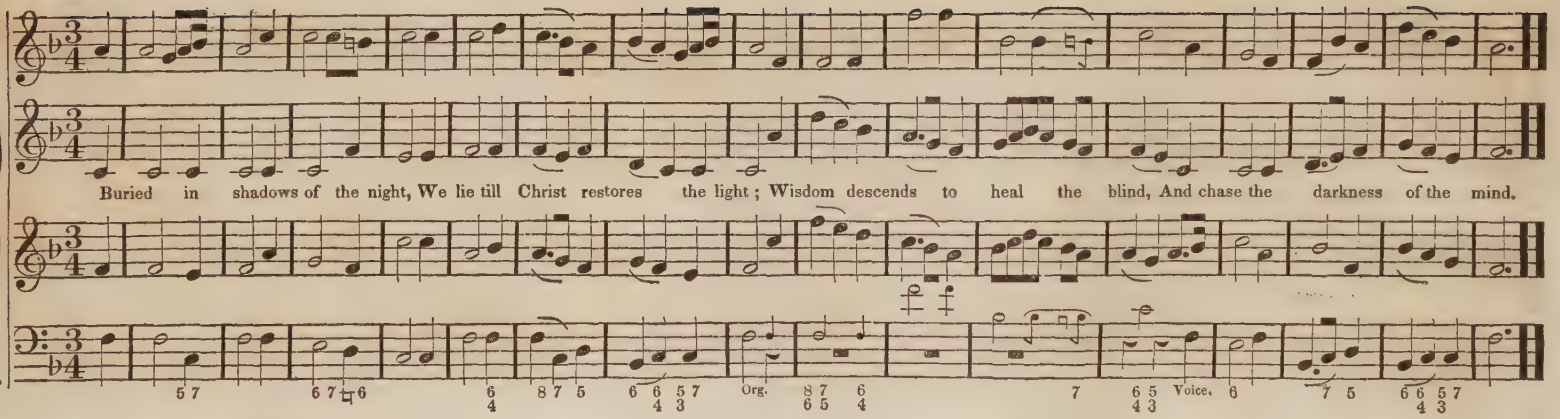

'Tis by the faith of joys to come, We walk thro' deserts dark as night: Till we ar - rive at heav'n, our home, Faith is our guide, and faith our light.
Moderato.


With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song;
Maestoso.
An - - gels shall hear the notes I raise, Ap - - - prove the song and join the praise.

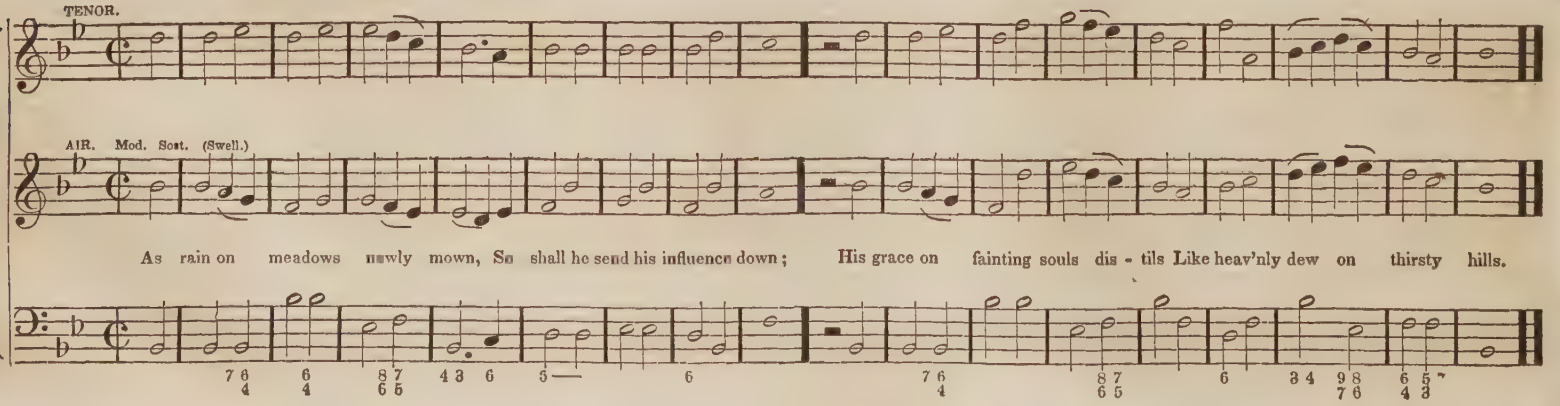
PROCTOR. L. M.


Great God, whose u - ni - - ver - sal sway The known and un - known worlds o - - bey; Now give the
Mod.
kingdom to thy Son; Ex - tend his pow'r, ex - alt his throne, Ex - tend his pow'r, ex - - alt his throne.
Org.
Voice.

BRENTFORD. L. M.


Buried in shadows of the night, We lie till Christ restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.
Org.
Voice.

OLDFORD. L. M.


TENOR.
AIR. Mod. Sost. (Swell.)
As rain on meadows newly mown, So shall he send his influence down; His grace on fainting souls dis - tils Like heav'nly dew on thirsty hills.

LUTON. L. M.

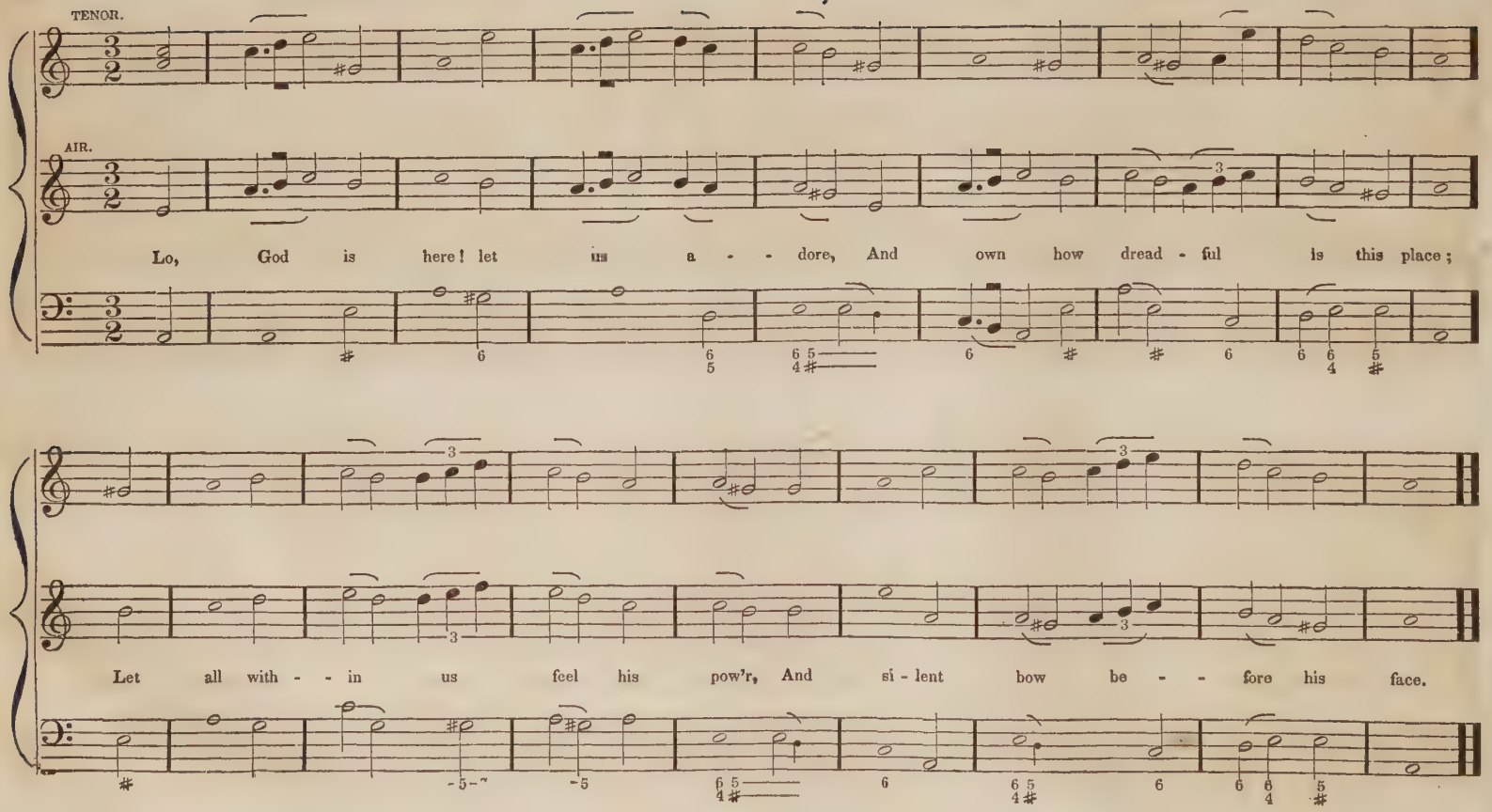
With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

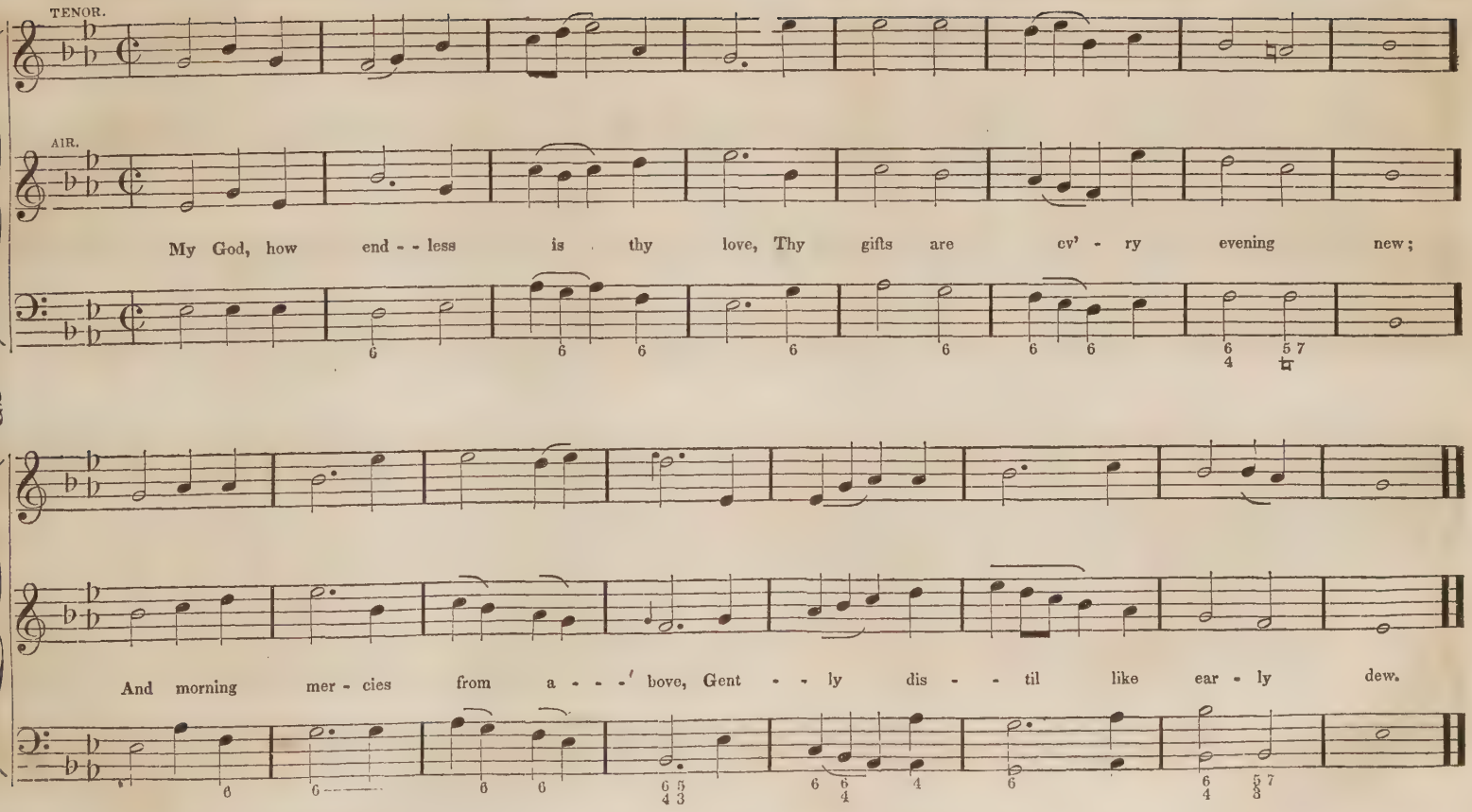
ALFRETON. L. M.

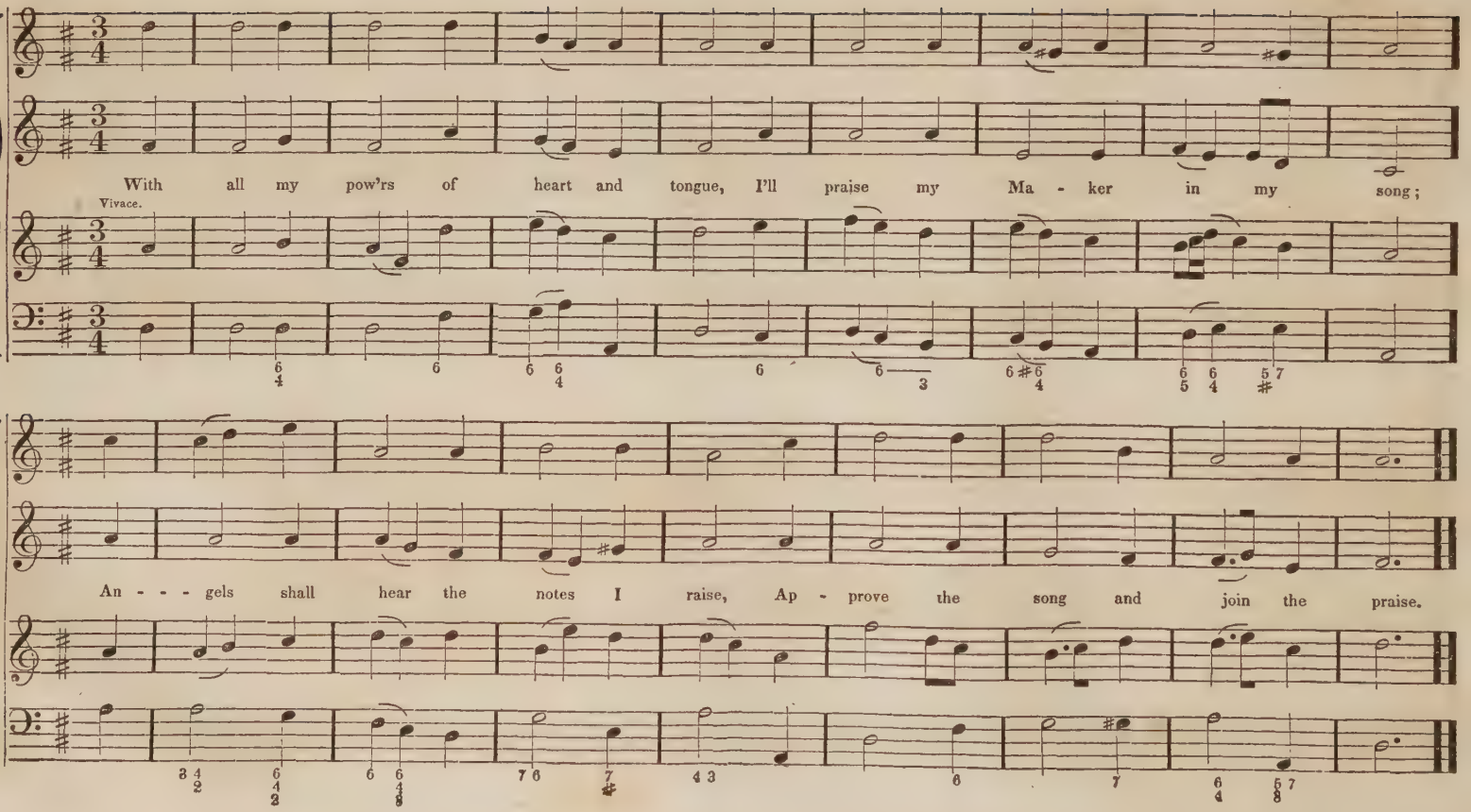
SECOND TREBLE.

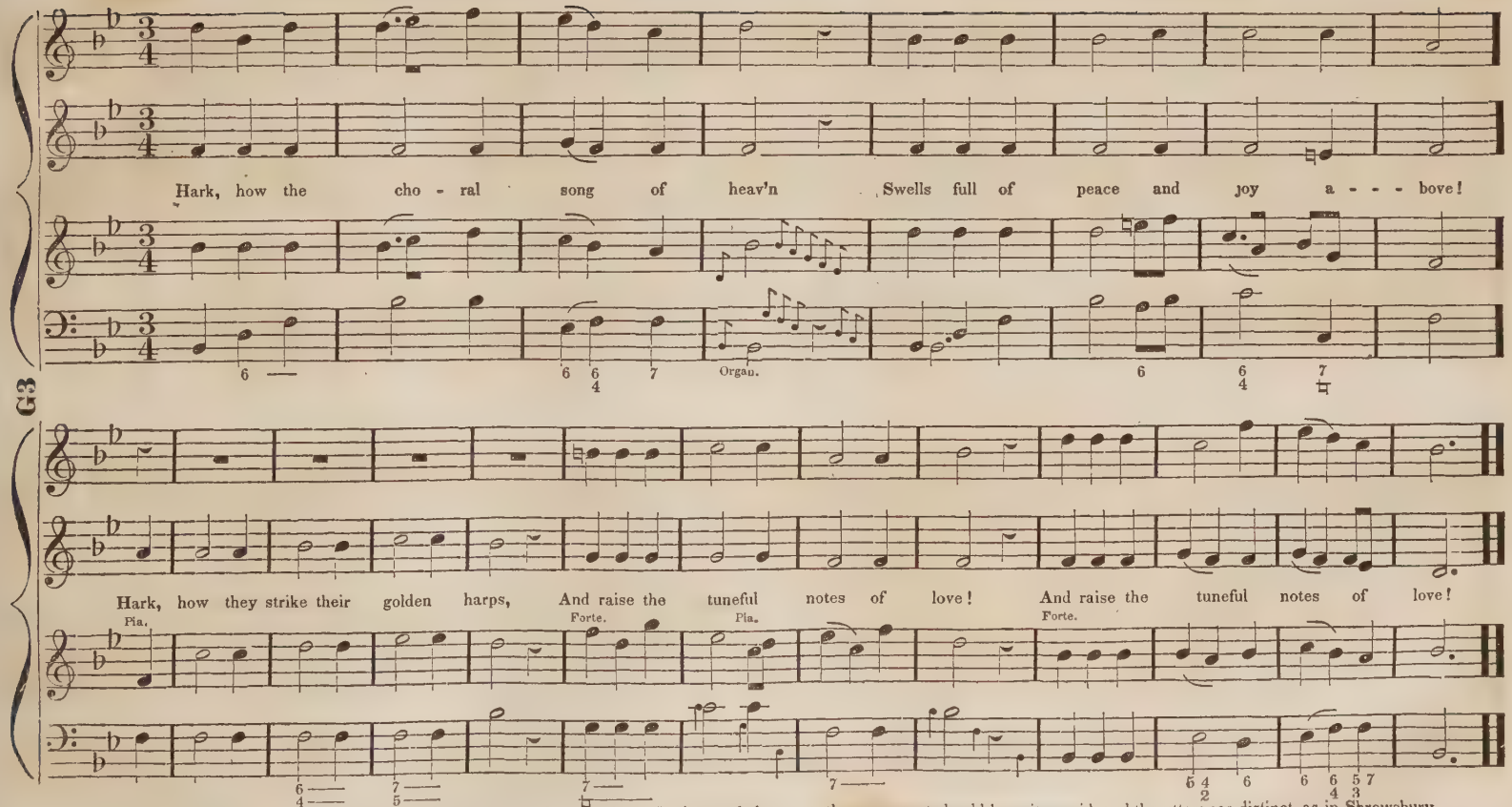
AIR. Mod.

My God, accept my early vows, Like morning in - cense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

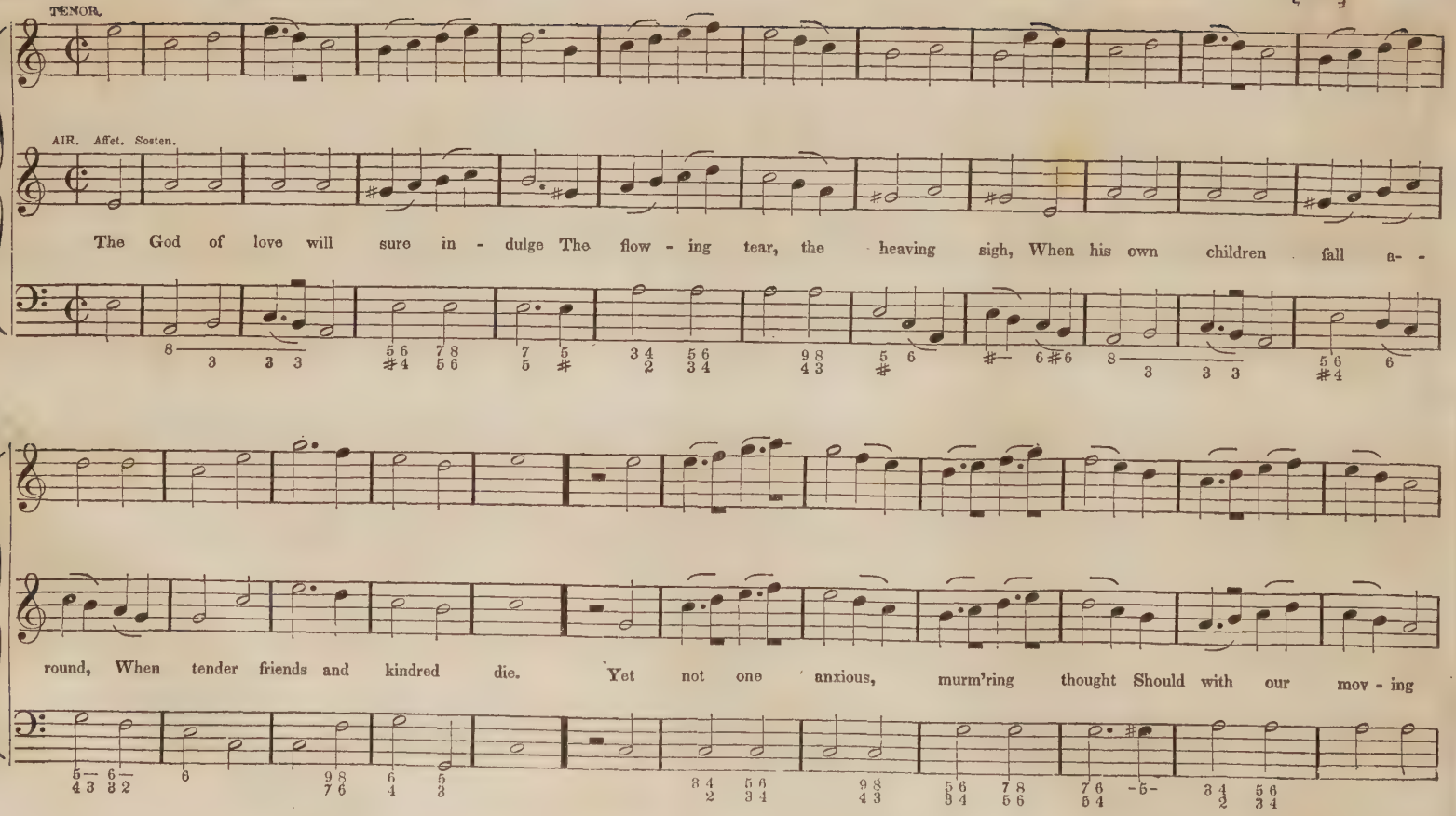

TENOR.
AIR.
Lo, God is here! let us a - - dore, And own how dread - ful is this place;
Let all with - - in us feel his pow'r, And si - lent bow be - - fore his face.

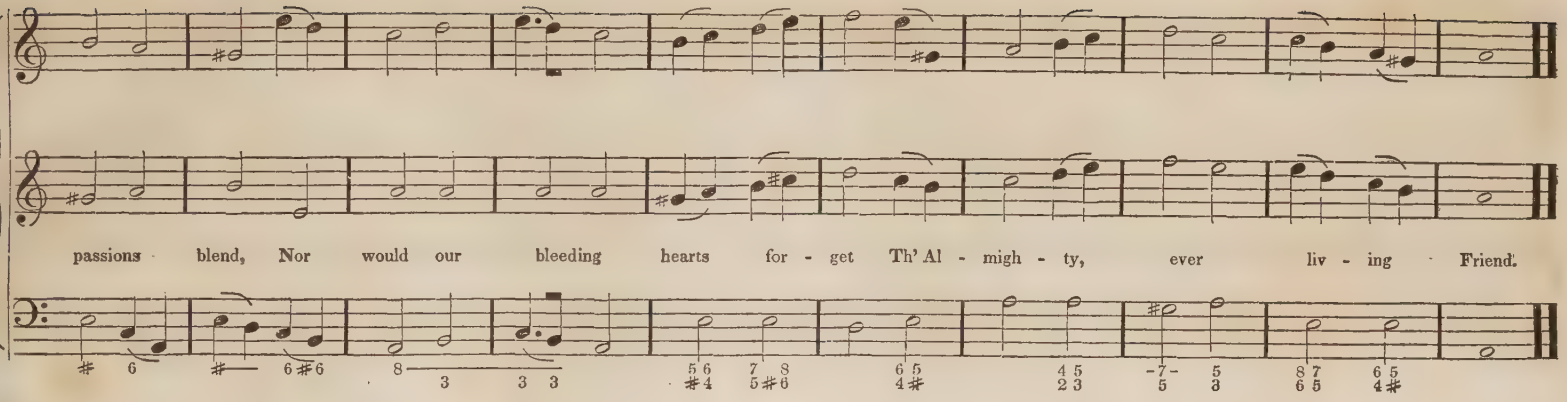

TENOR.
AIR.
My God, how end - - less is thy love, Thy gifts are ev' - ry evening new;
G2
And morning mer - cies from a - - - ' bove, Gent - - ly dis - - til like ear - ly dew.


With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song;
Vivace.
An - - - gels shall hear the notes I raise, Ap - prove the song and join the praise.


Hark, how the cho - ral song of heav'n Swells full of peace and joy a - - - bove!
Organ.
Hark, how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!
Pia.
Forte.
Pia.
Forte.

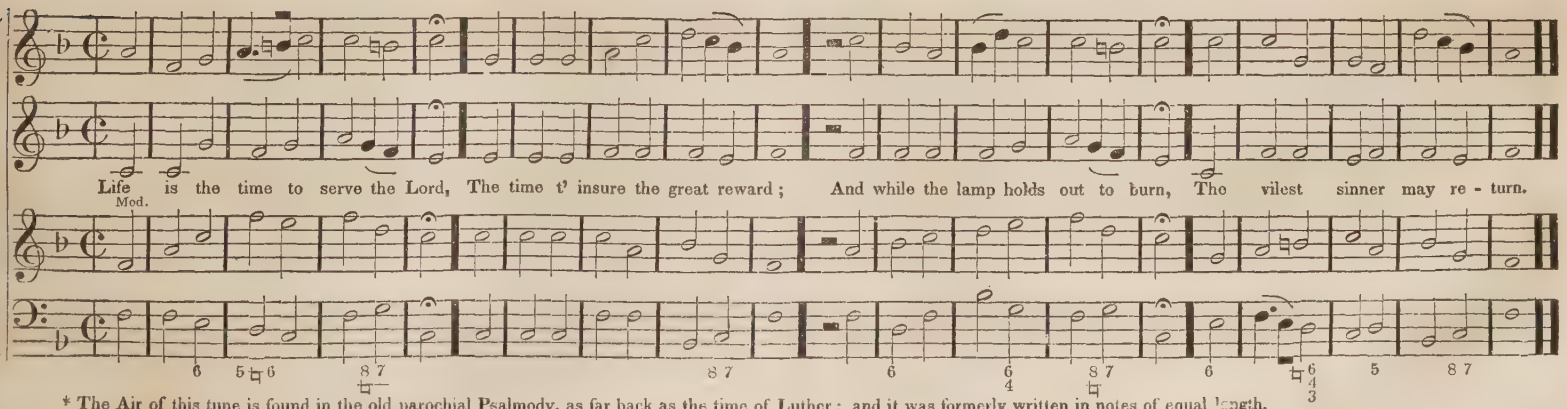
* This tune admits of considerable variety of movement and expression. In the words here set, the movement should be quite rapid, and the utterance distinct, as in Shrewsbury.


TENOR.
AIR. Affet. Sosten.
The God of love will sure in - dulge The flow - ing tear, the heaving sigh, When his own children fall a- -
round, When tender friends and kindred die. Yet not one anxious, murm'ring thought Should with our mov - ing

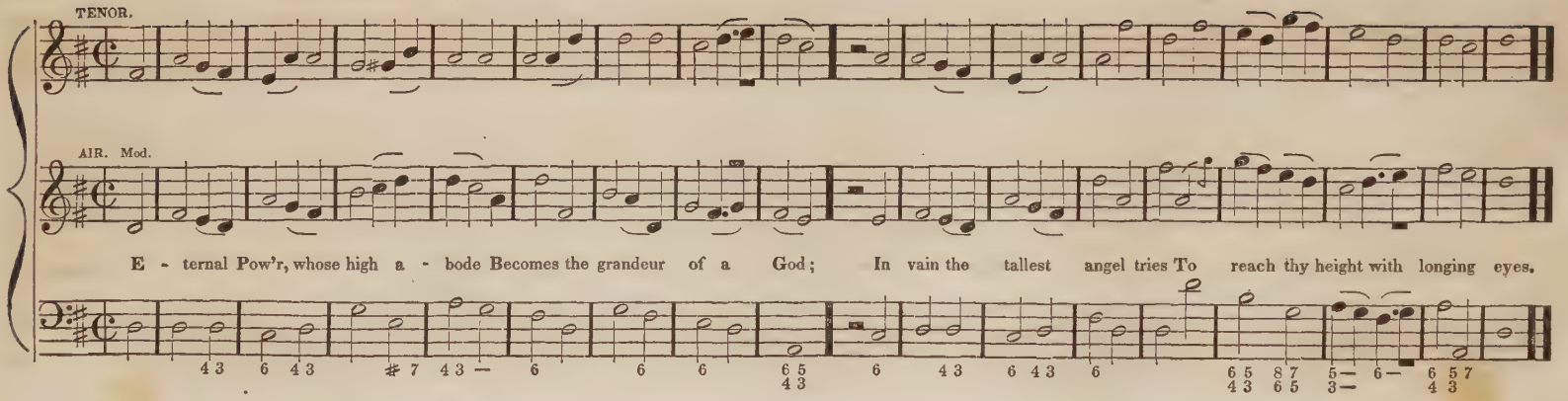


H

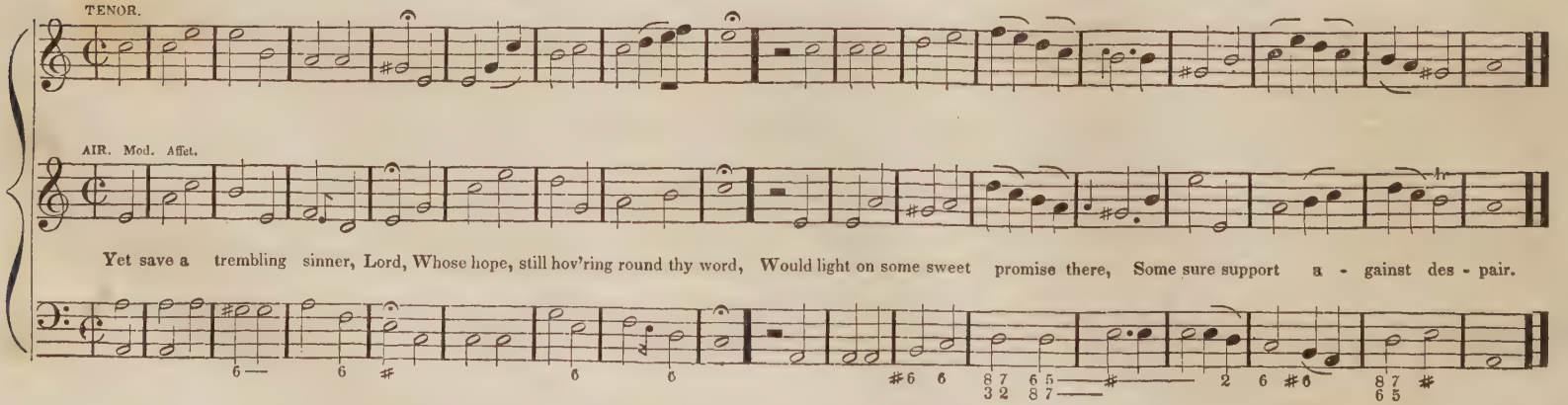
WELLS.* L. M.

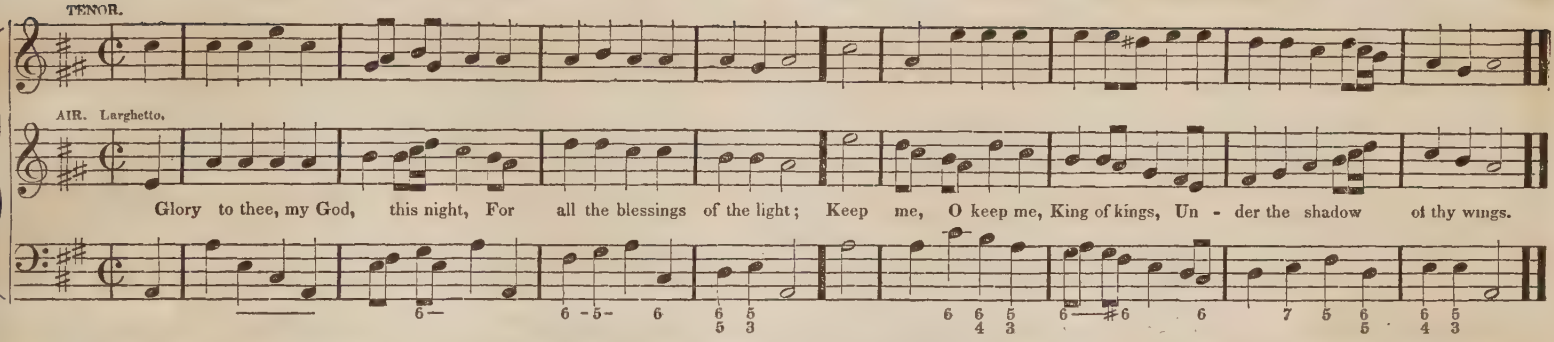

Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.
Mod.

* The Air of this tune is found in the old parochial Psalmody, as far back as the time of Luther; and it was formerly written in notes of equal length.

ADORATION. L. M.

TENOR.
AIR. Mod.
E - ternal Pow'r, whose high a - bode Becomes the grandeur of a God; In vain the tallest angel tries To reach thy height with longing eyes.

SURRY. L. M.


TENOR.
AIR. Mod. Affet.
Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there, Some sure support a - gainst des - pair.

TALLIS' EVENING HYMN. L. M.

TENOR.
AIR. Larghetto.
Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Un - der the shadow of thy wings.

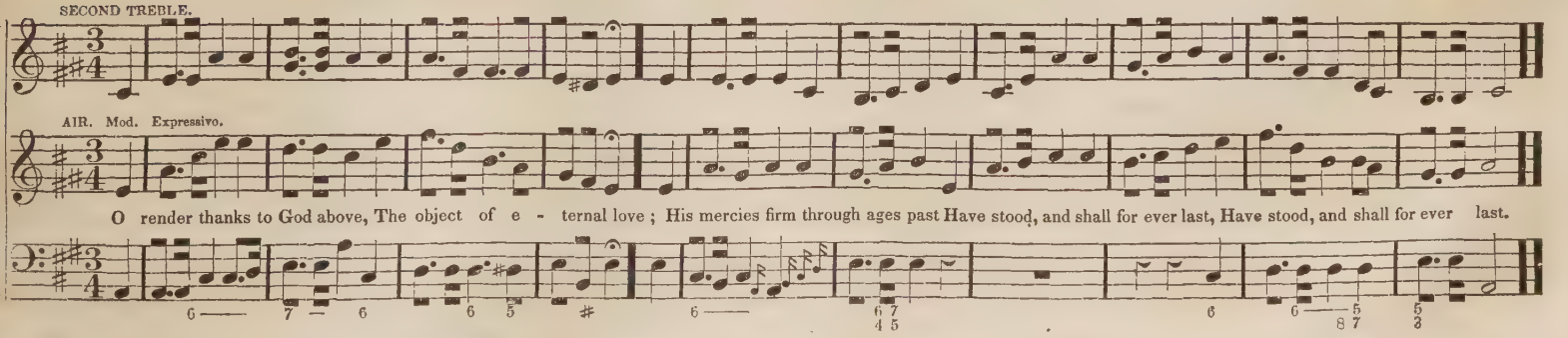
2 Forgive me, Lord, for thy dear Son,
The ills that I this day have done;
That with the world, myself, and thee,
I, ere I sleep, at peace may be.

3 Let my blest Guardian, while I sleep,
His watchful station near me keep;
My heart with love celestial fill,
And guard me from th' approach of ill.

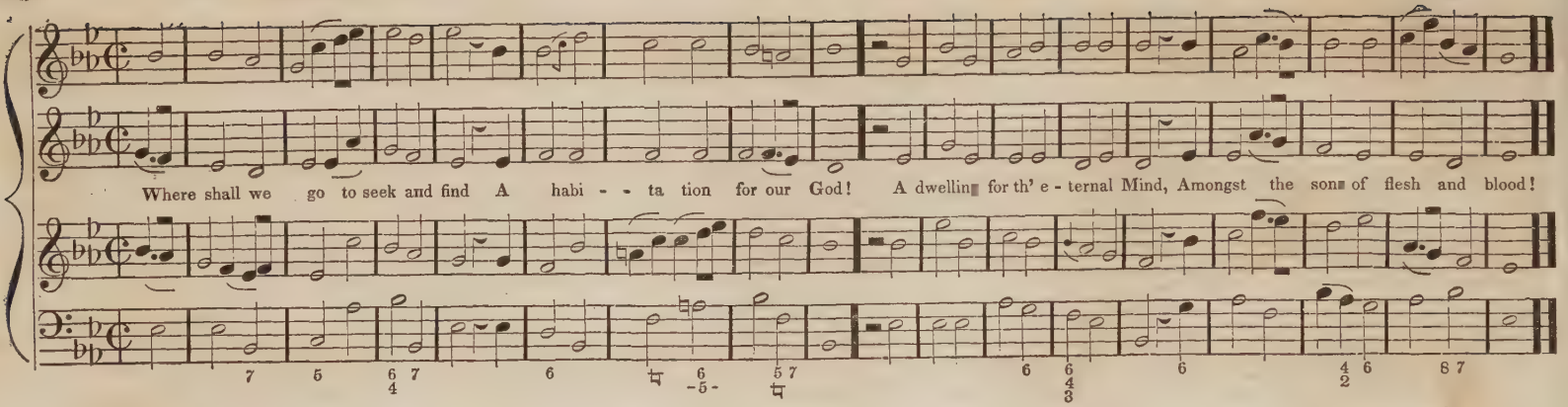
4 Lord, let my soul for ever share
The bliss of thy paternal care:
'Tis heav'n on earth, 'tis heav'n above,
To see thy face, to sing thy love.

5 Praise God, from whom all blessings flow,
Praise him, all creatures here below.
Praise him above, angelic host,
Praise Father, Son, and Holy Ghost.

VANHALL'S HYMN. L. M.

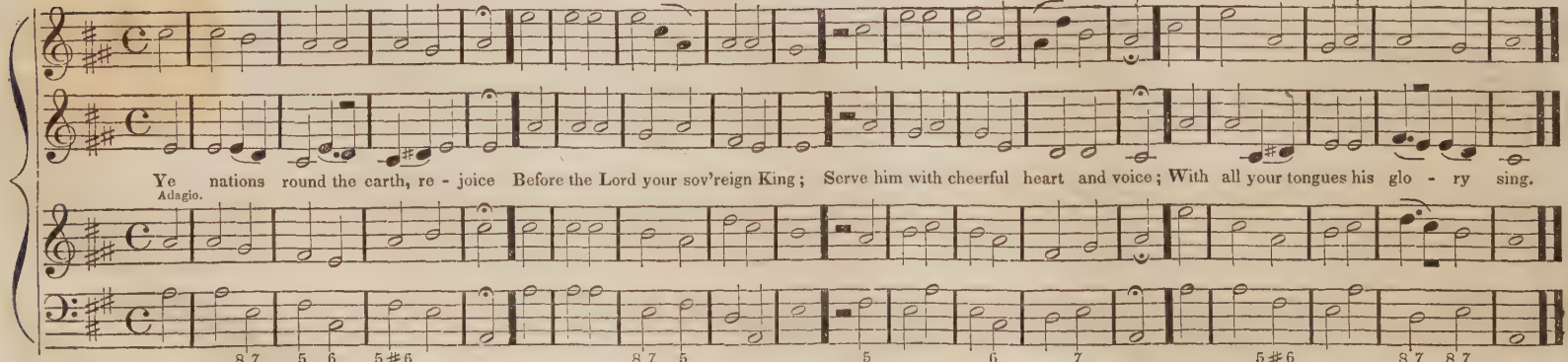

SECOND TREBLE.
AIR. Mod. Expressivo.
O render thanks to God above, The object of e - ternal love; His mercies firm through ages past Have stood, and shall for ever last, Have stood, and shall for ever last.

KENT. L. M.

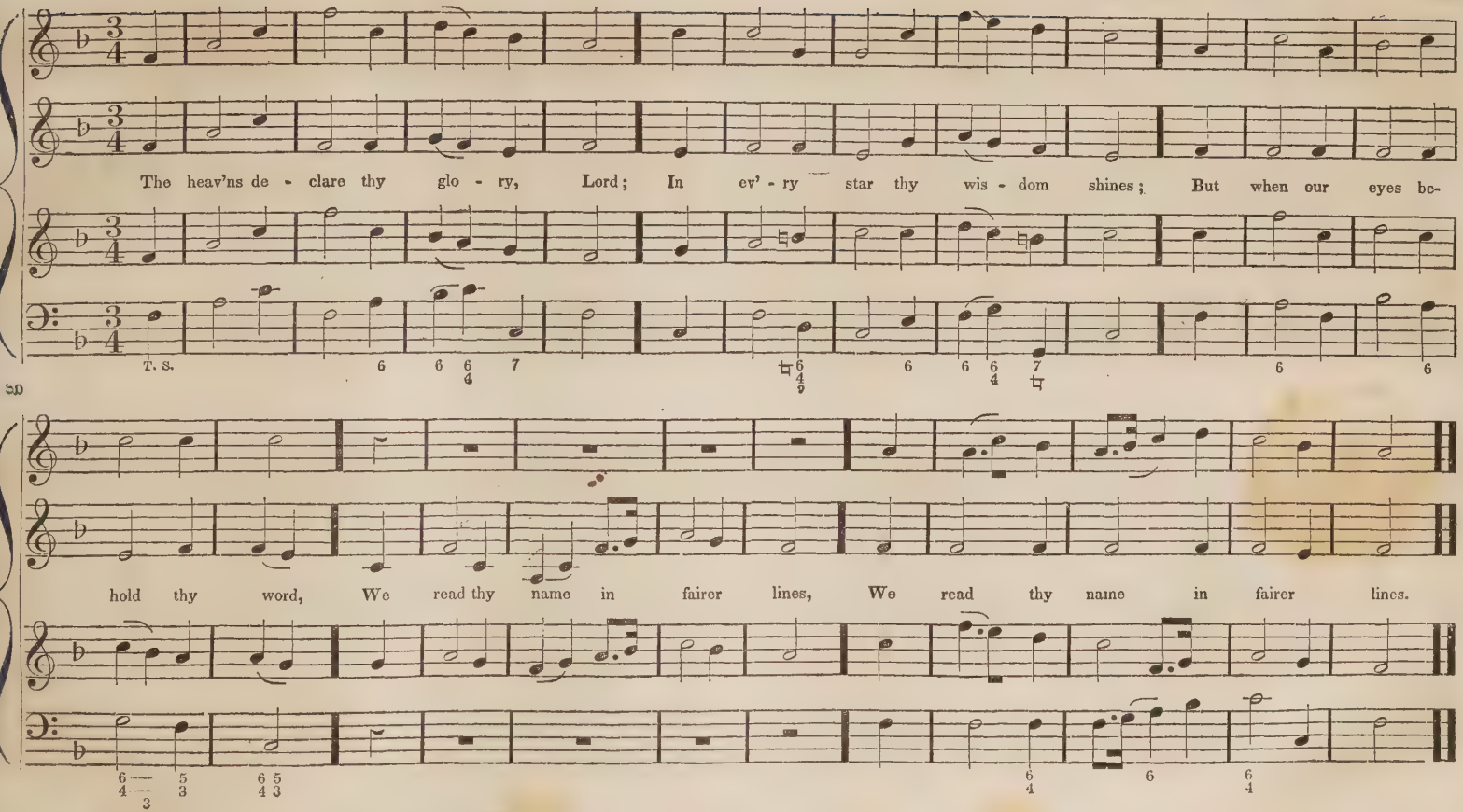

Where shall we go to seek and find A habi - - ta tion for our God! A dwelling for th' e - ternal Mind, Amongst the sons of flesh and blood!

OLD HUNDRED. L. M.

[M. Luther.*]

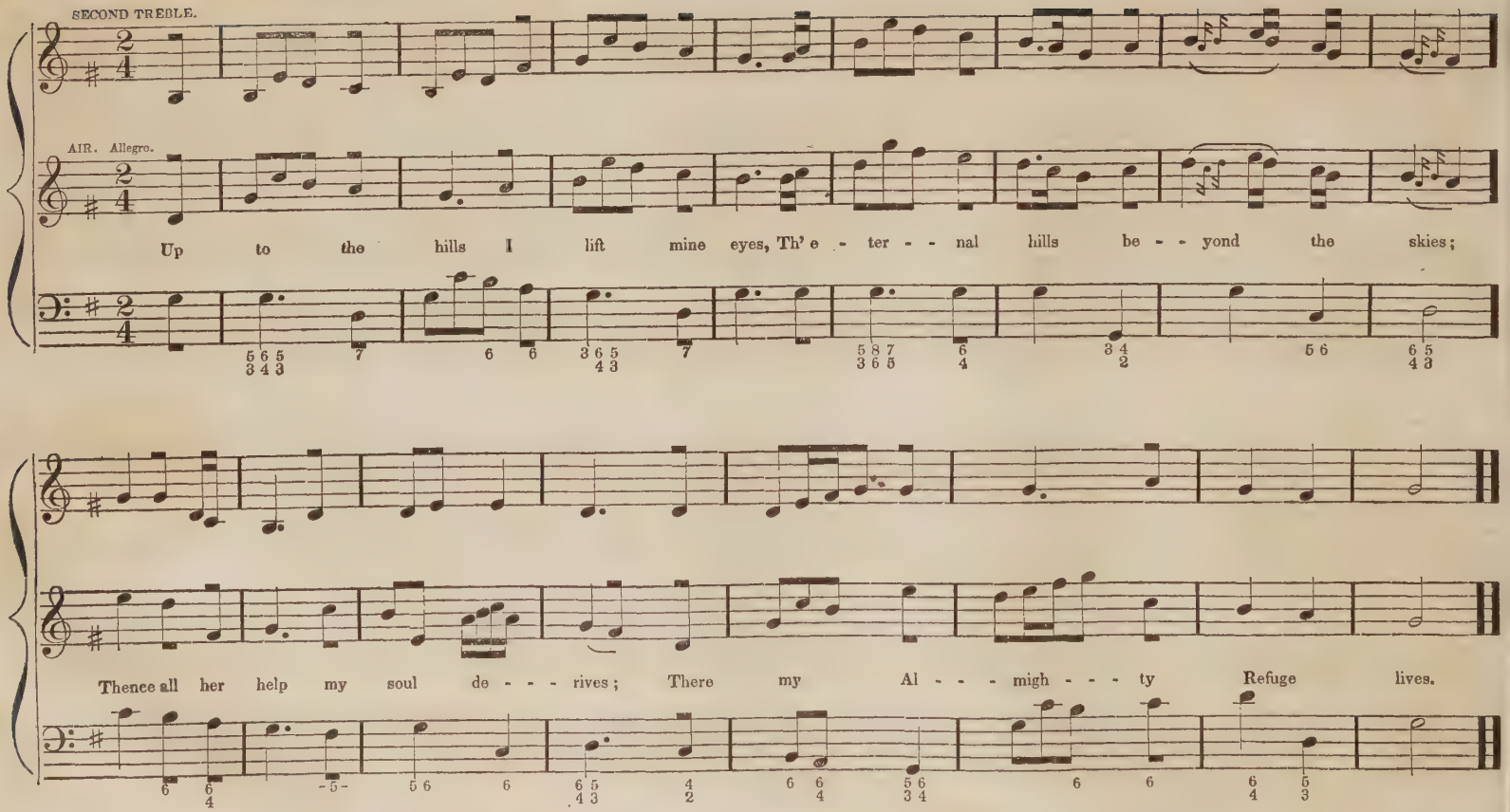

Ye nations round the earth, re - joice Before the Lord your sov'reign King; Serve him with cheerful heart and voice; With all your tongues his glo - ry sing.
Adagio.

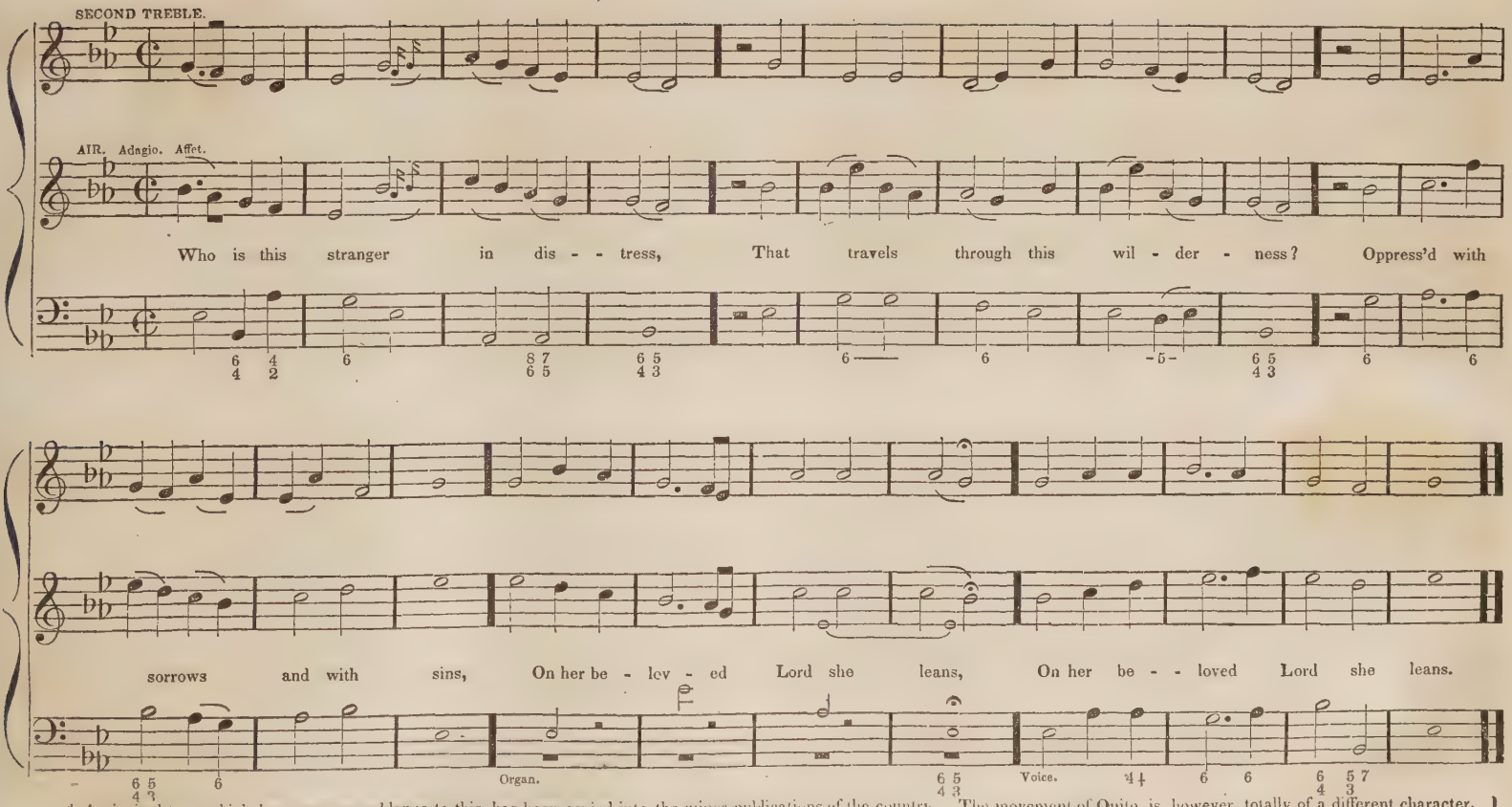
* Luther set the Air of this tune to English words, about three centuries ago; but whether it was composed by him remains uncertain. Other parts have since been added; and at the present time it is vain to look for uniformity of arrangement.


The heav'ns de - clare thy glo - ry, Lord; In ev' - ry star thy wis - dom shines; But when our eyes be-
T. S.
hold thy word, We read thy name in fairer lines, We read thy name in fairer lines.

SABAOTH. L. M

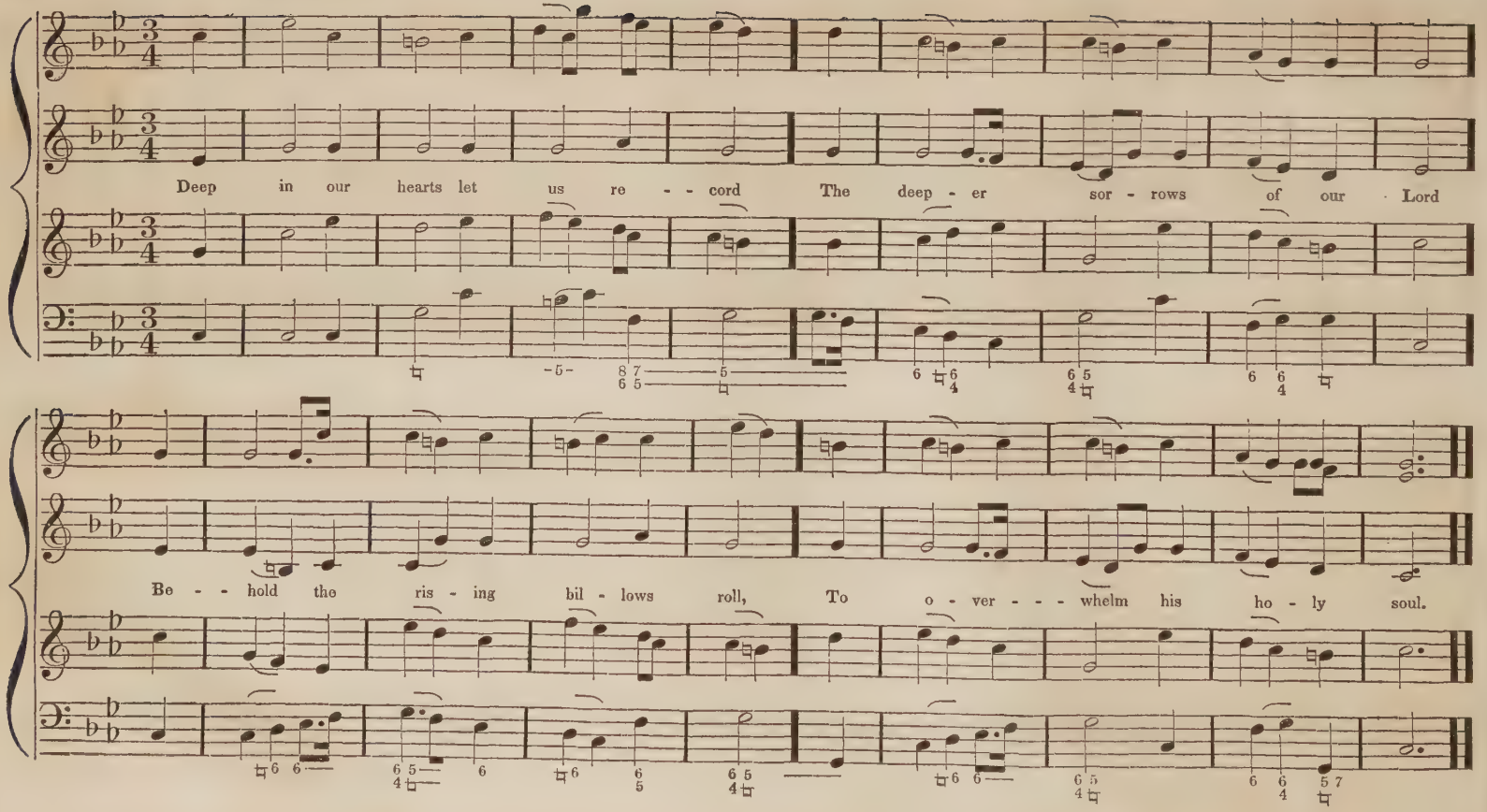
[R. TAYLOR.]

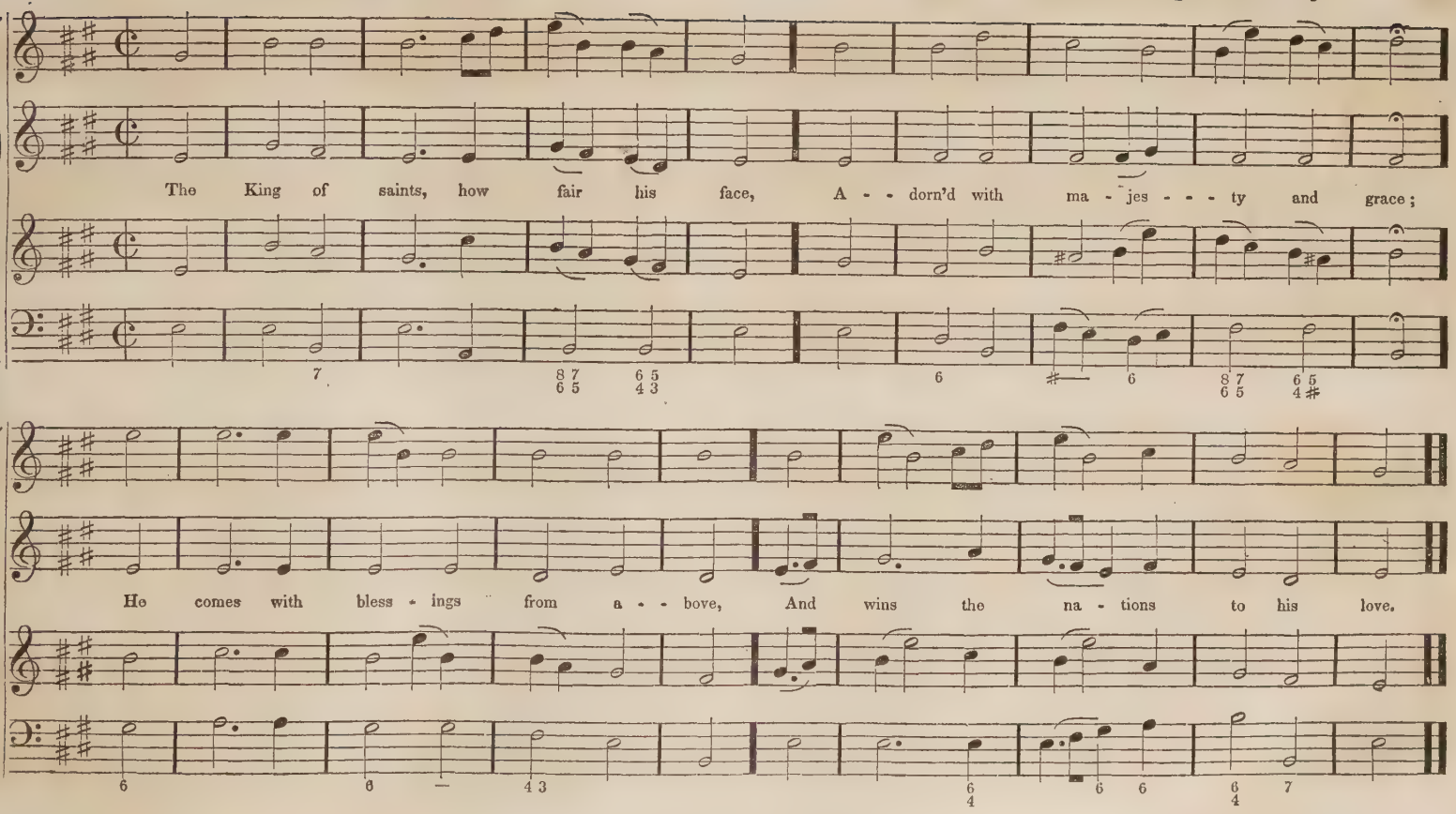

SECOND TREBLE.
AIR. Allegro.
Up to the hills I lift mine eyes, Th' e - ter - - nal hills be - - yond the skies;
Thence all her help my soul de - - - rives; There my Al - - - migh - - - ty Refuge lives.

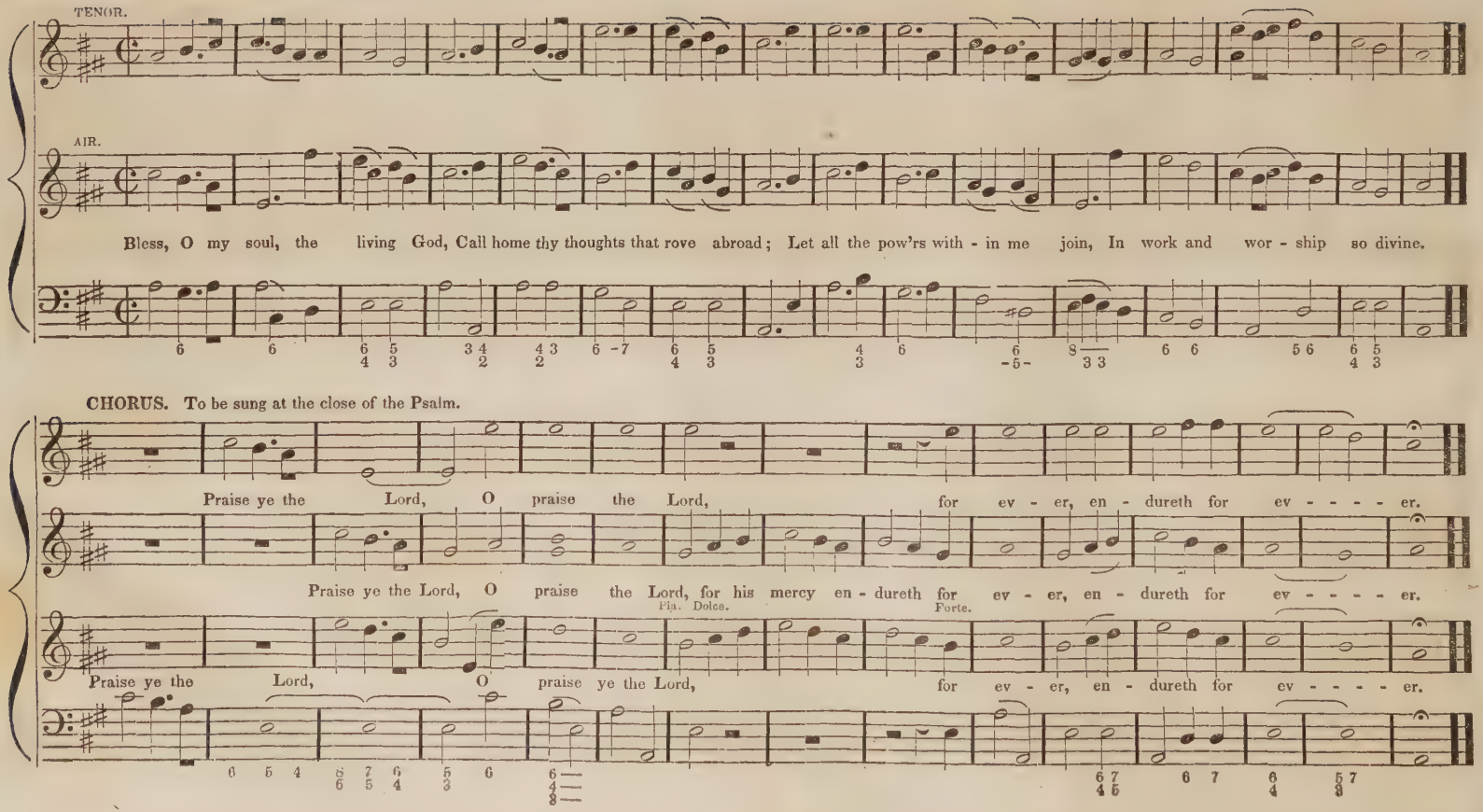

SECOND TREBLE.
AIR. Adagio. Affet.
Who is this stranger in dis - - tress, That travels through this wil - der - ness? Oppress'd with
sorrows and with sins, On her be - lov - ed Lord she leans, On her be - - loved Lord she leans.
Organ.
Voice.

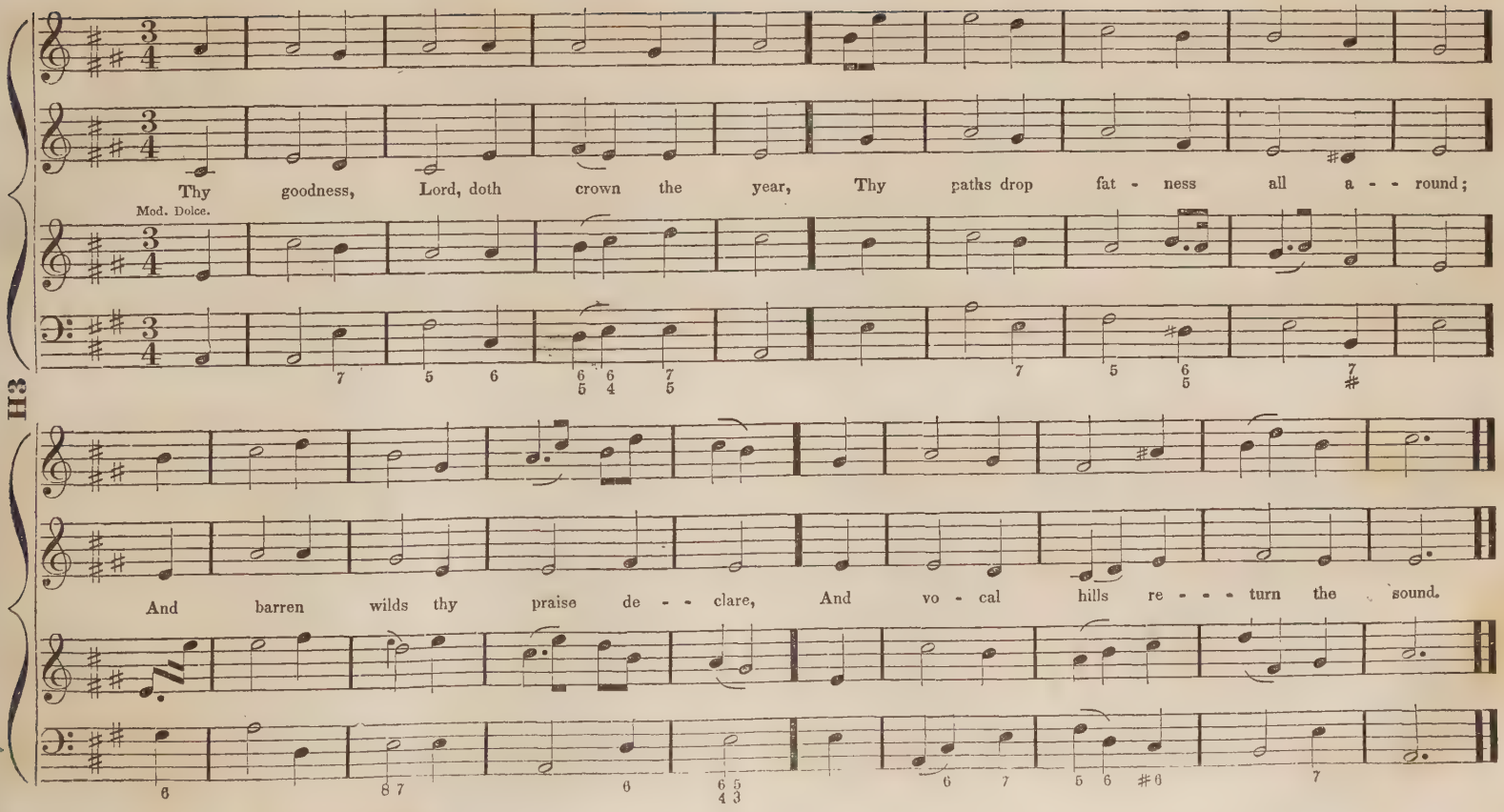
* An insipid tune which has some resemblance to this, has been copied into the minor publications of the country. The movement of Quito, is, however, totally of a different character. It is very slow, in the legato style, and requires the pathetic emphasis. See remarks at the close of the volume.

DARWEN. L. M.


Deep in our hearts let us re - - cord The deep - er sor - rows of our Lord
Be - - hold the ris - ing bil - lows roll, To o - ver - - - whelm his ho - ly soul.

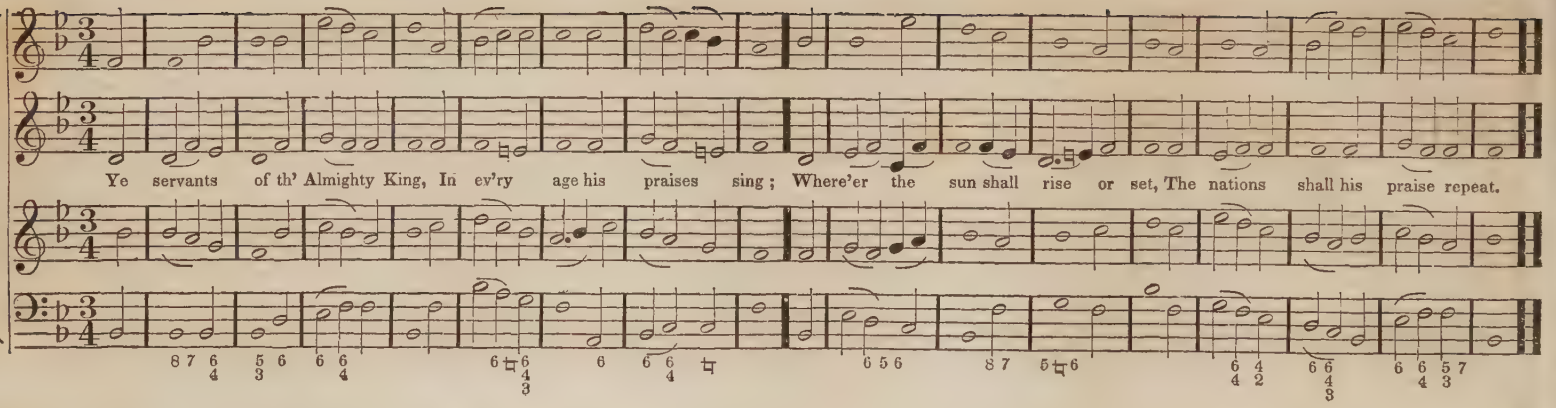

The King of saints, how fair his face, A - - dorn'd with ma - jes - - - ty and grace;
He comes with bless - ings from a - - bove, And wins the na - tions to his love.


TENOR.
AIR.
Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the pow'rs with - in me join, In work and wor - ship so divine.
CHORUS. To be sung at the close of the Psalm.
Praise ye the Lord, O praise the Lord, for ev - er, en - dureth for ev - - - - er.
Praise ye the Lord, O praise the Lord, for his mercy en - dureth for ev - er, en - dureth for ev - - - - er.
Pia. Dolce.
Forte.
Praise ye the Lord, O praise ye the Lord, for ev - er, en - dureth for ev - - - - er.


Thy goodness, Lord, doth crown the year, Thy paths drop fat - ness all a - - round;
Mod. Dolce.
And barren wilds thy praise de - - clare, And vo - cal hills re - - - turn the sound.

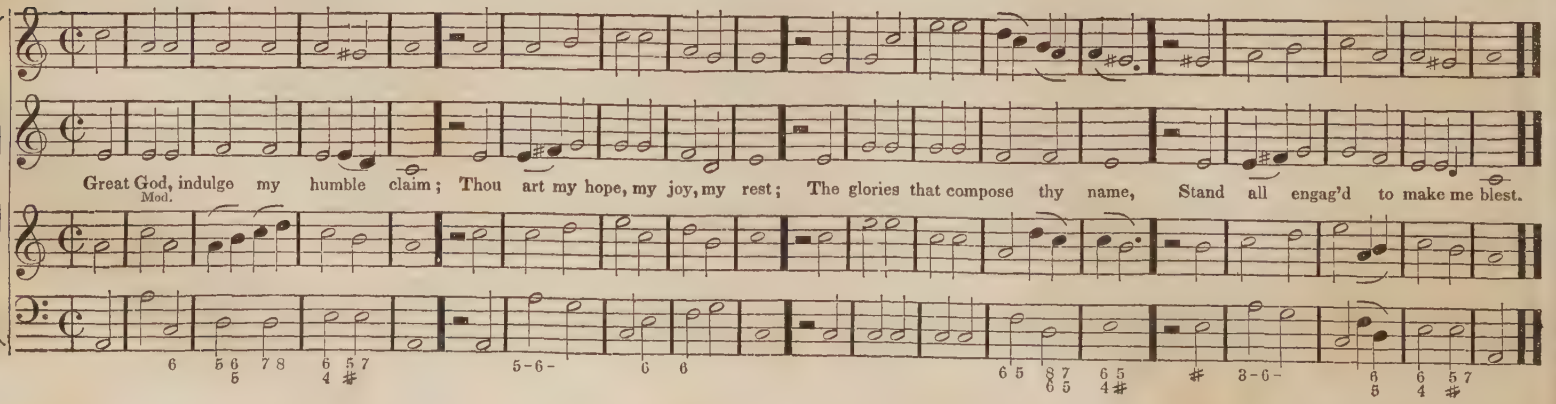
ALL SAINTS. L. M.

[KNAPP.]


Ye servants of th' Almighty King, In ev'ry age his praises sing; Where'er the sun shall rise or set, The nations shall his praise repeat.

DERBY. L. M.

[HARWOOD.]


Great God, indulge my humble claim; Thou art my hope, my joy, my rest; The glories that compose thy name, Stand all engag'd to make me blest.
Mod.

LEICESTER. L. M.

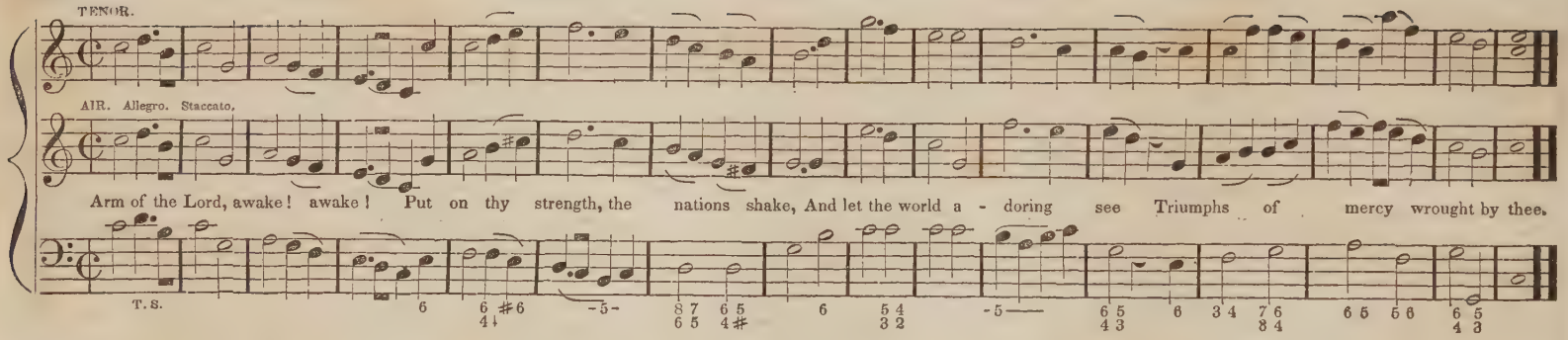
With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

UXBRIDGE. L. M.

[L. Mason.]

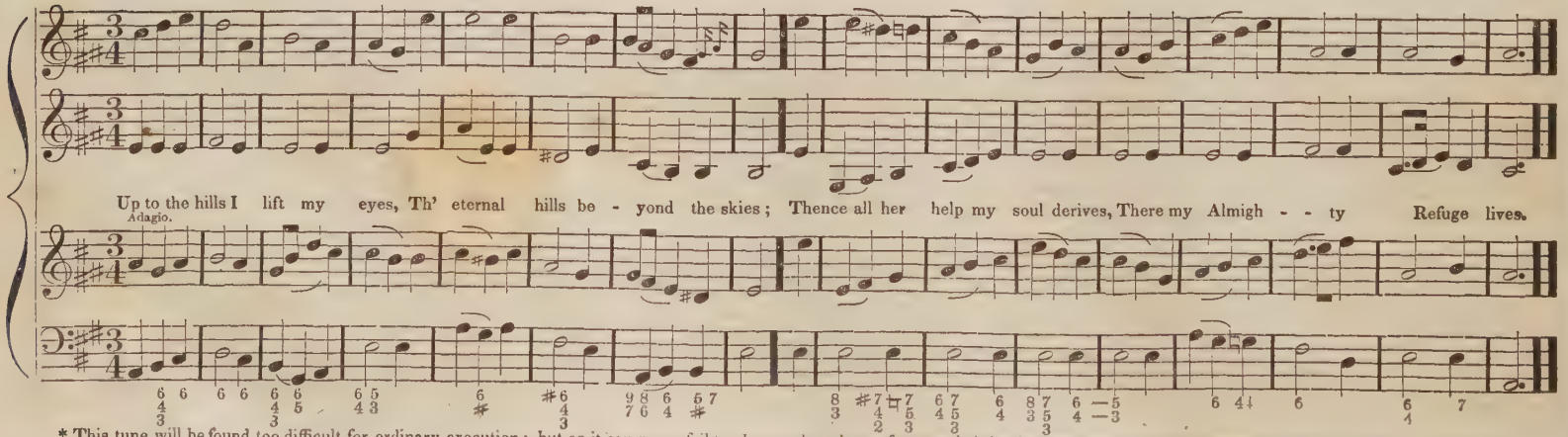
At anchor laid, remote from home, Toil - ing I cry, O Spirit come; Ce - lestial breeze no longer stay, But swell my sail and speed my way.

Mod.


TENOR.
AIR. Allegro. Staccato.
Arm of the Lord, awake! awake! Put on thy strength, the nations shake, And let the world a - doring see Triumphs of mercy wrought by thee.
T. S.

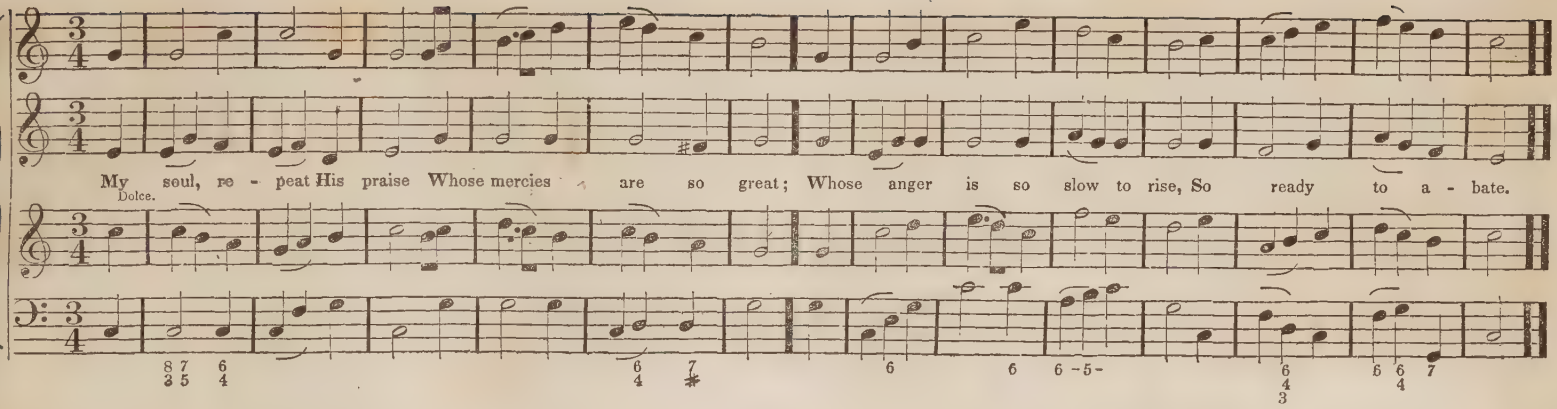
PROTECTION.* L. M.

[HAYDN.]

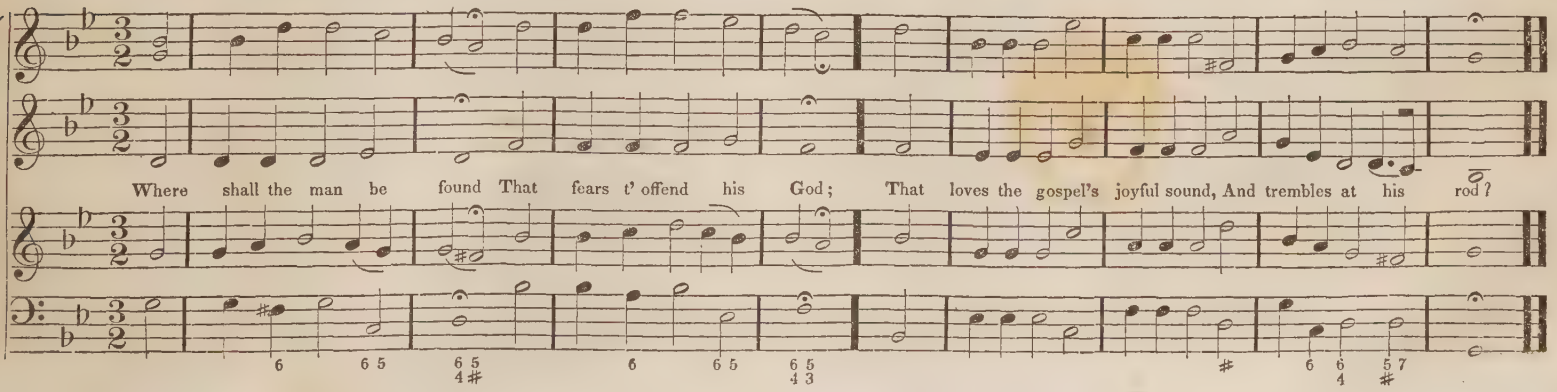

Up to the hills I lift my eyes, Th' eternal hills be - yond the skies; Thence all her help my soul derives, There my Almigh - - ty Refuge lives.
Adagio.

* This tune will be found too difficult for ordinary execution; but as it can never fail to please when the performers do it justice, we insert it with the expectation that it will be occasionally used

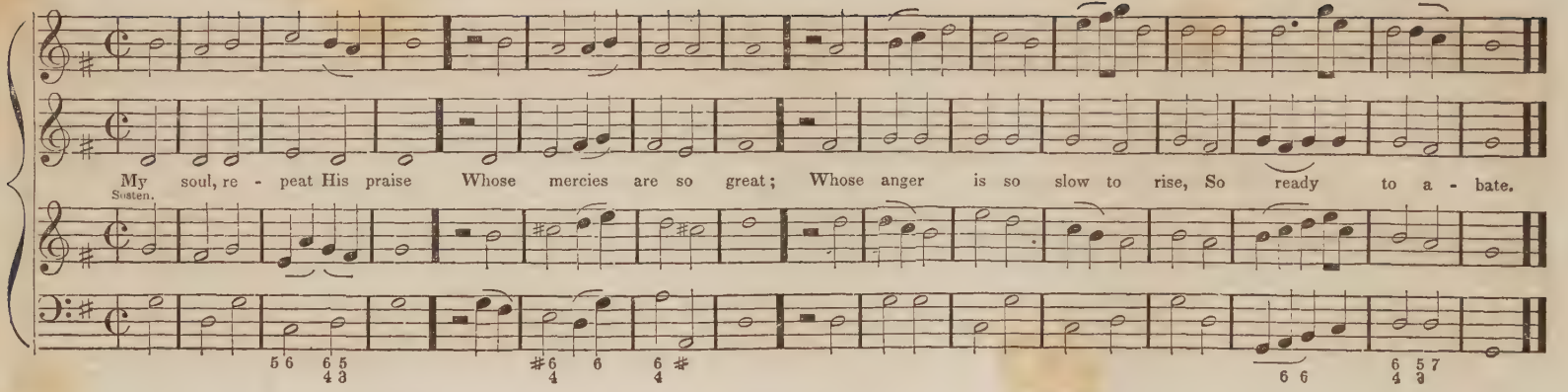
OXFORD. S. M.



PSALM XXV. S. M.

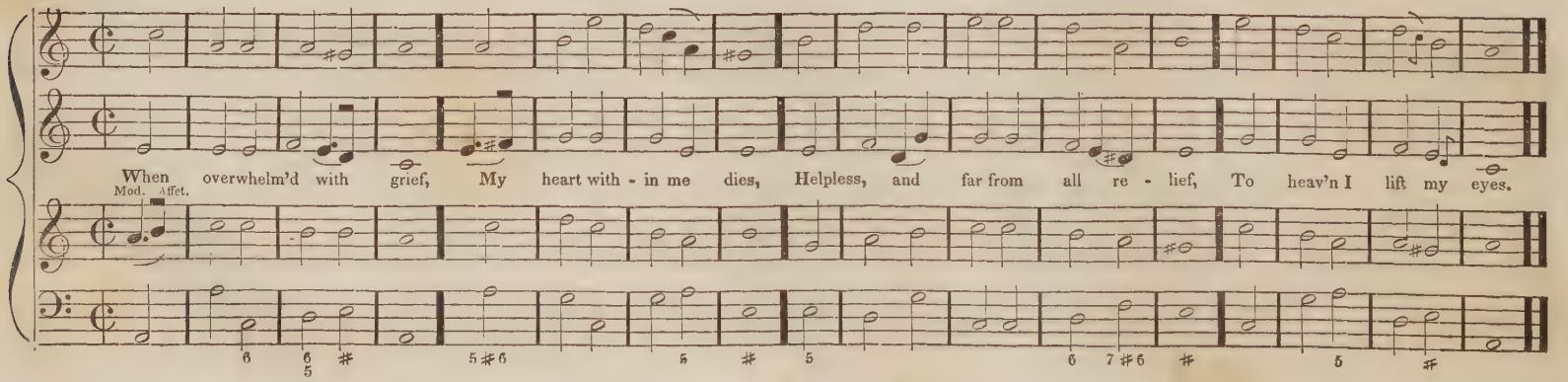
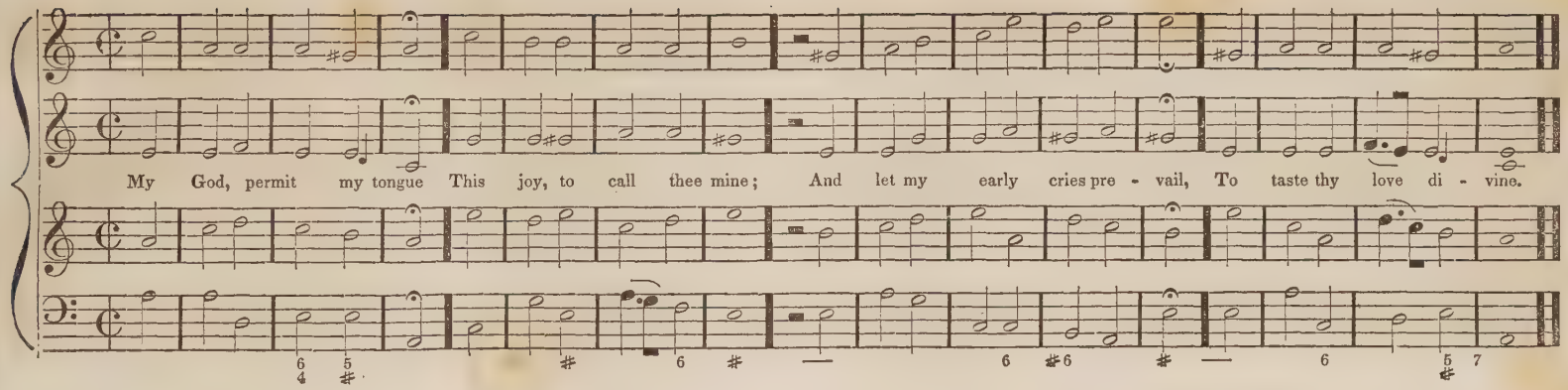
[MATHER.]

SANDWICH. S. M.

[H.]

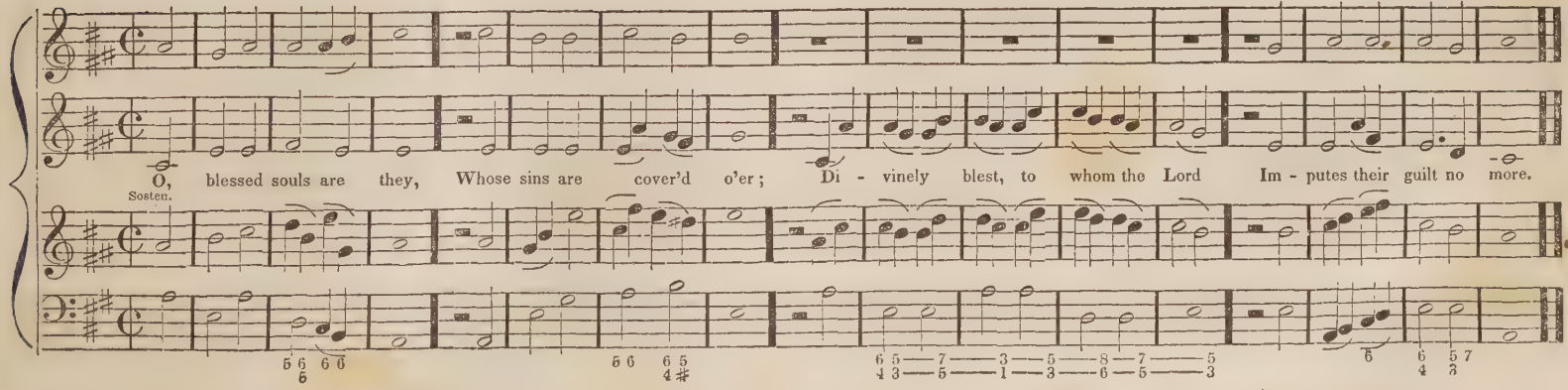


AFFLICTION. S. M.

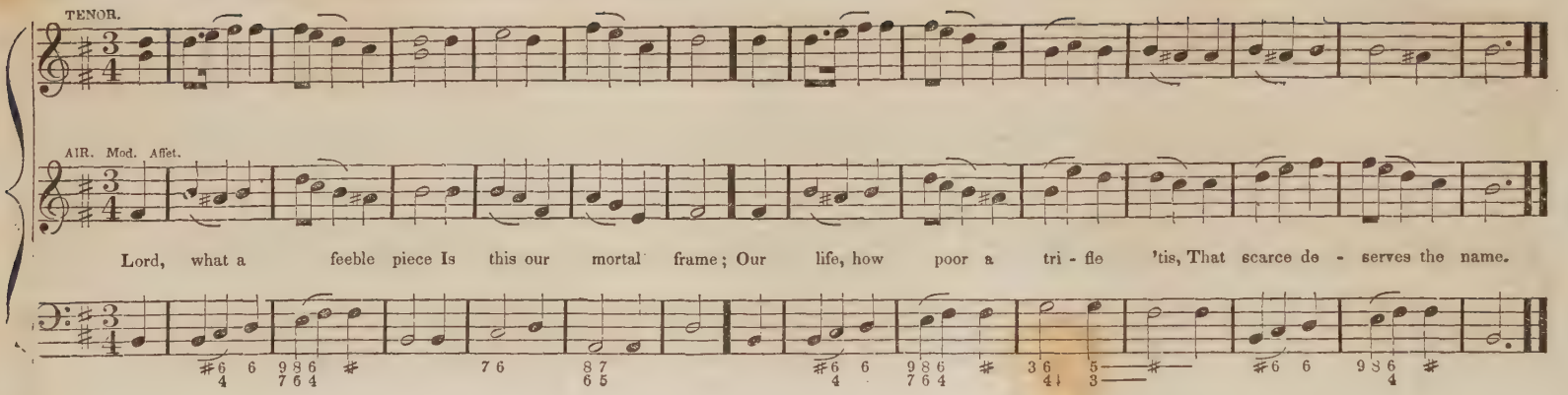
[GERMAN.]



SHIRLAND. S. M.

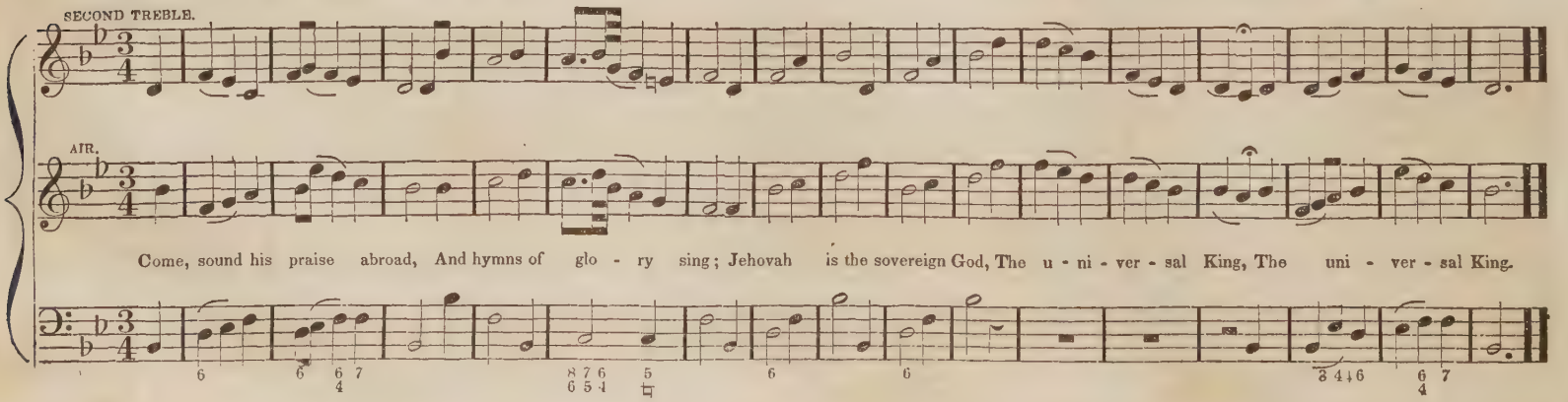
[Stanley.]

KILLINGWORTH. S. M.

[H.]

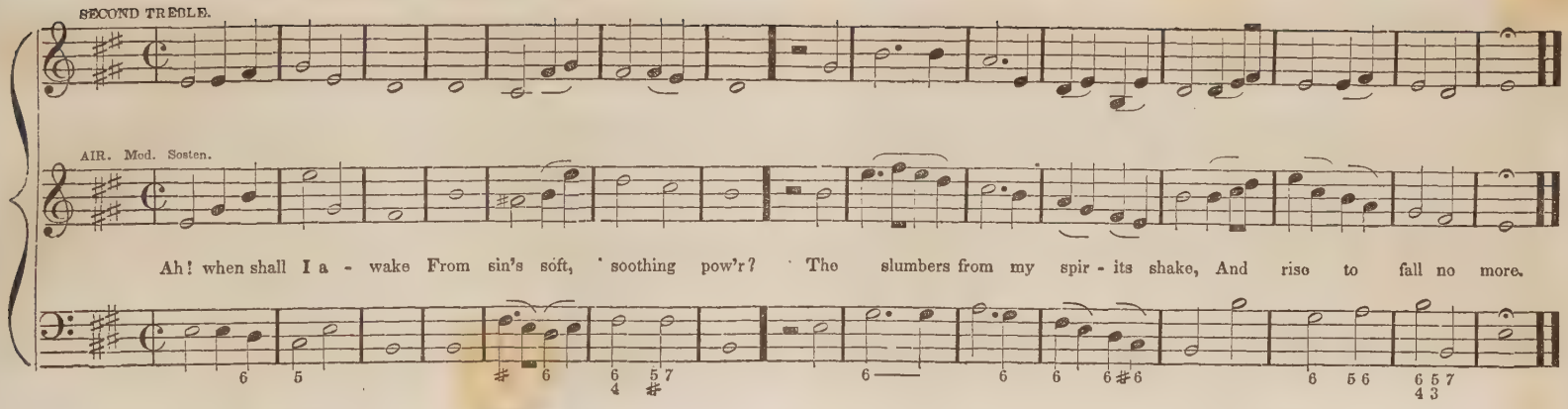

TENOR.
AIR. Mod. Affet.
Lord, what a feeble piece Is this our mortal frame; Our life, how poor a tri - fle 'tis, That scarce de - serves the name.

FROOME. S. M.

[J. HUSBAND.]

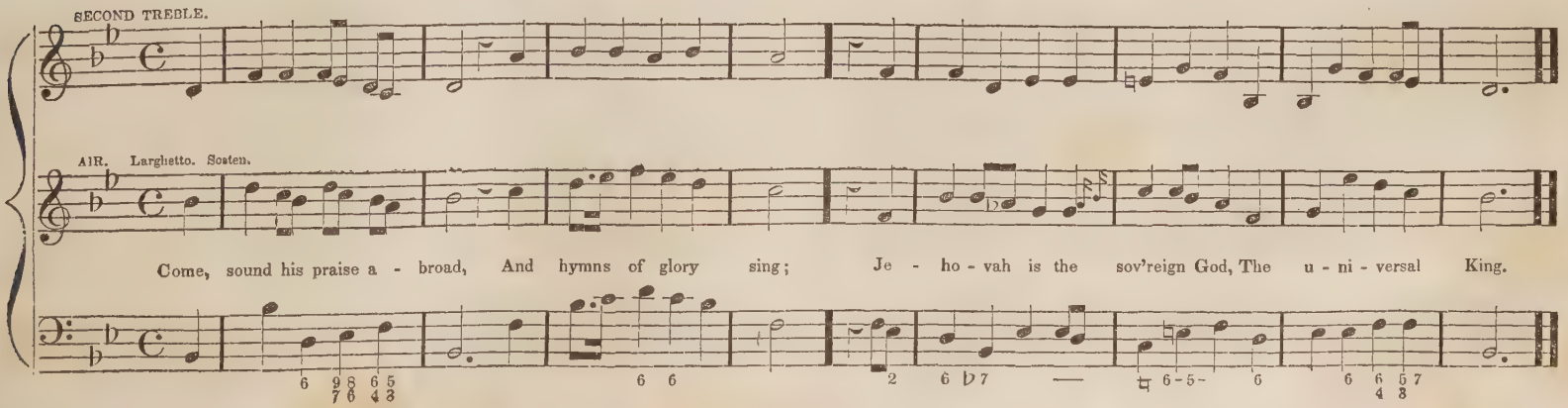

SECOND TREBLE.
AIR.
Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sovereign God, The u - ni - ver - sal King, The uni - ver - sal King.

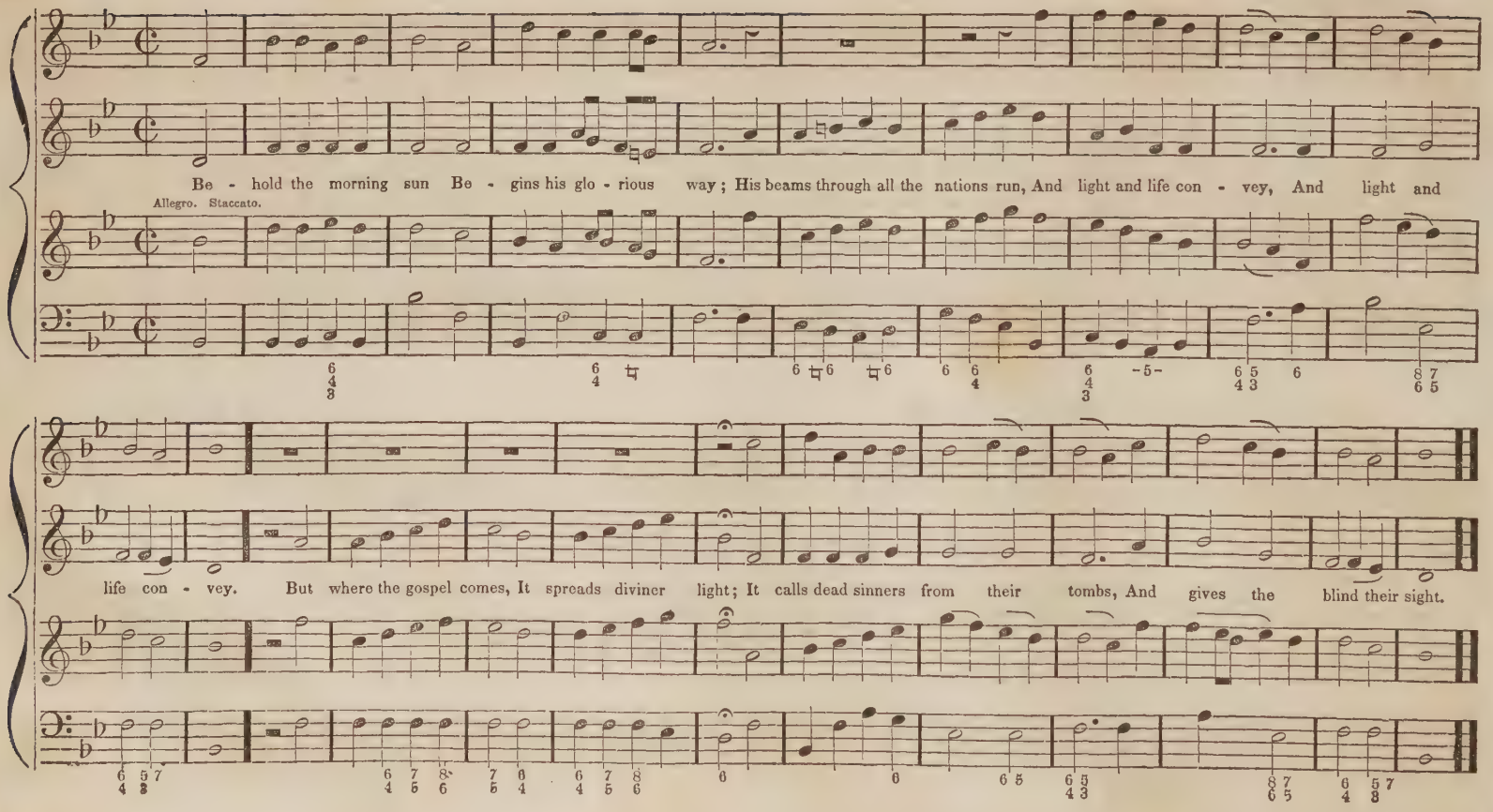
WATCHMAN. S. M.

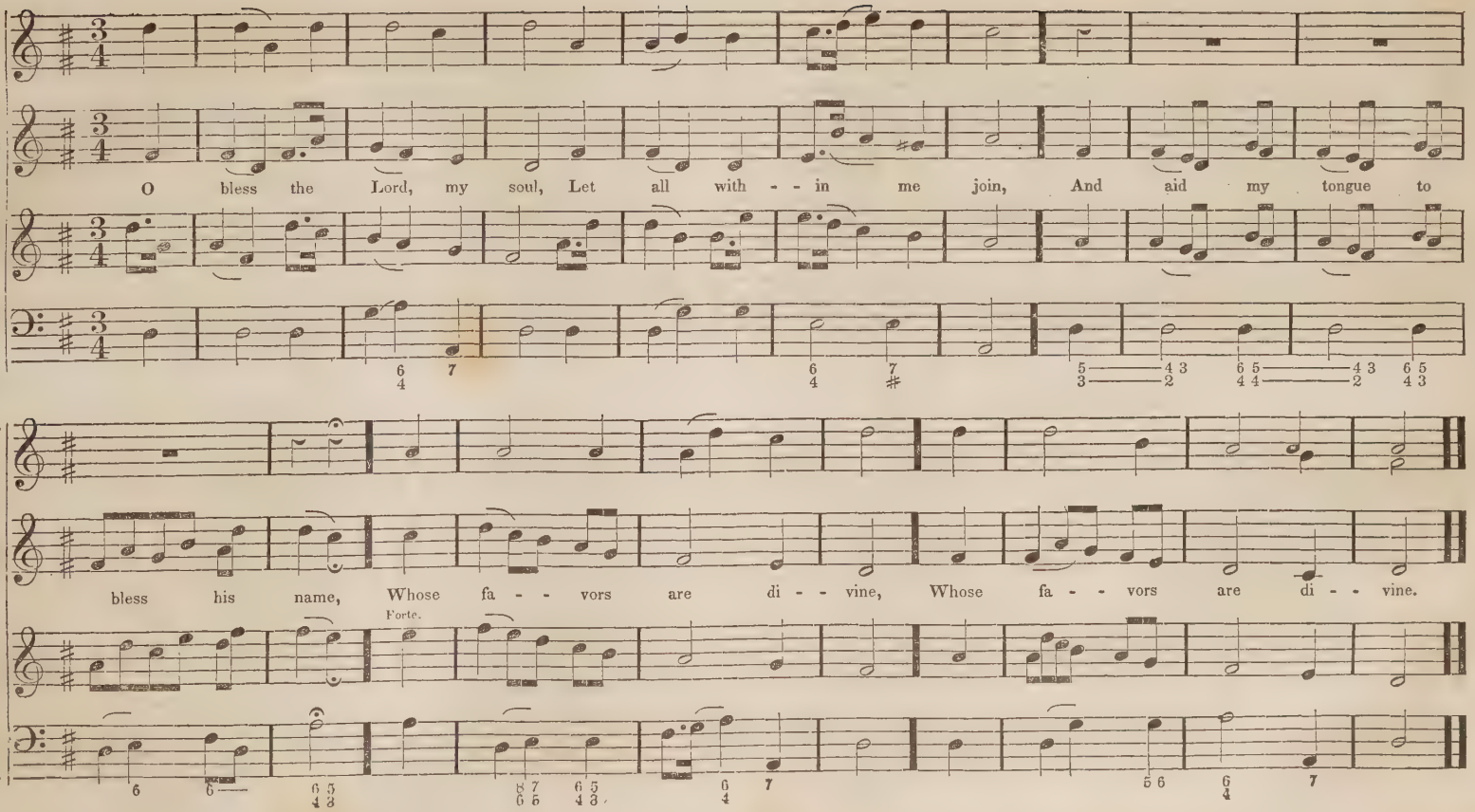

SECOND TREBLE.
AIR. Mod. Sosten.
Ah! when shall I a - wake From sin's sóft, soothing pow'r? The slumbers from my spir - its shake, And rise to fall no more.

CAMBRIDGE. S. M.

[R. Harrison.]

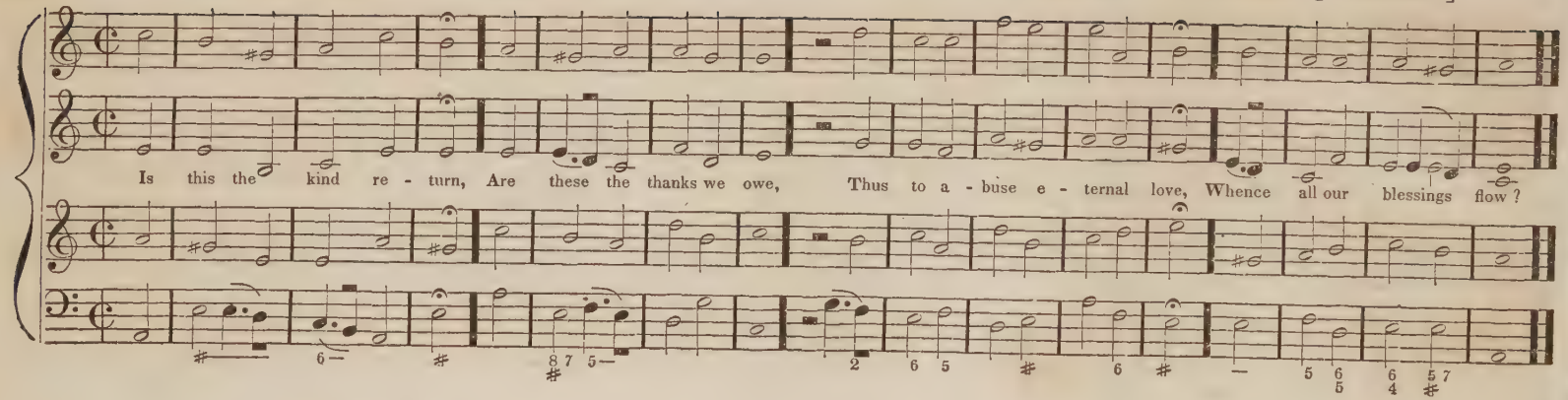

SECOND TREBLE.
AIR. Larghetto. Sosten.
Come, sound his praise a - broad, And hymns of glory sing; Je - ho - vah is the sov'reign God, The u - ni - versal King.


Be - hold the morning sun Be - gins his glo - rious way; His beams through all the nations run, And light and life con - vey, And light and
Allegro. Staccato.
life con - vey. But where the gospel comes, It spreads diviner light; It calls dead sinners from their tombs, And gives the blind their sight.


O bless the Lord, my soul, Let all with - - in me join, And aid my tongue to
bless his name, Whose fa - - vors are di - - vine, Whose fa - - vors are di - - vine.
Forte.

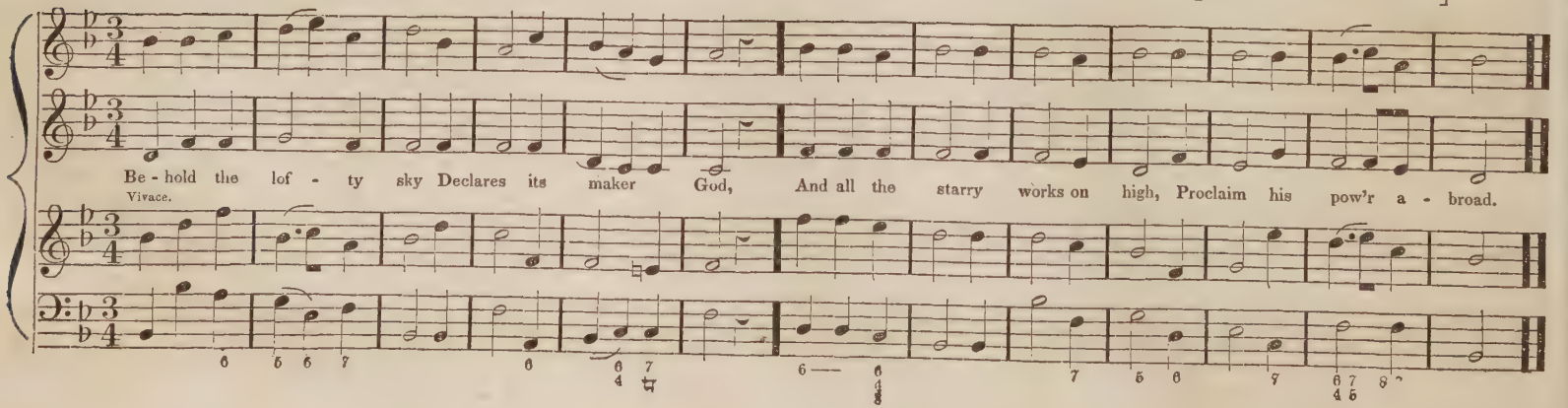
ST. GILES. S. M.

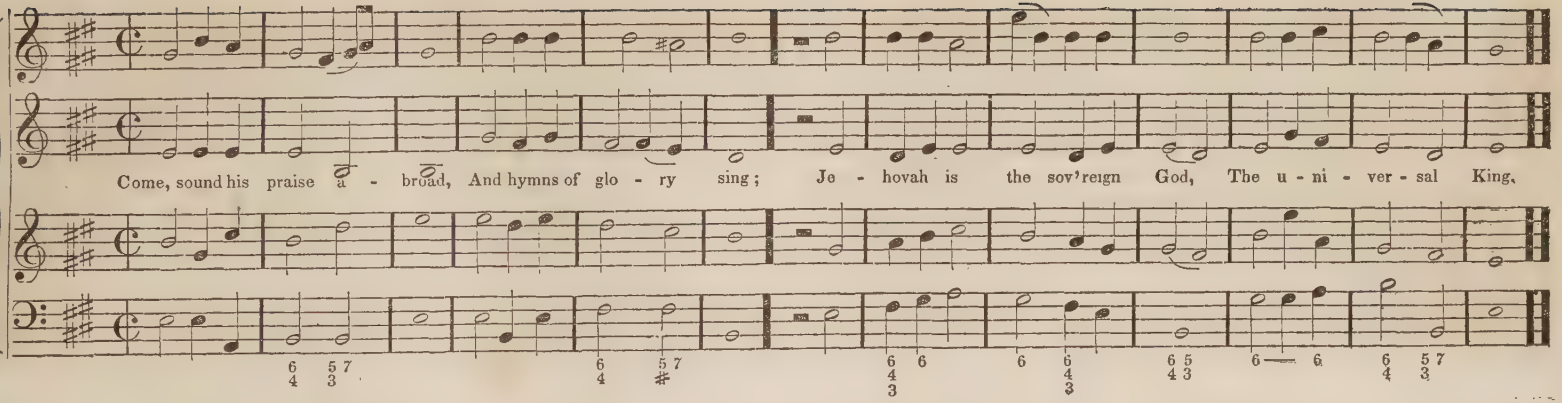
[Scottish.]



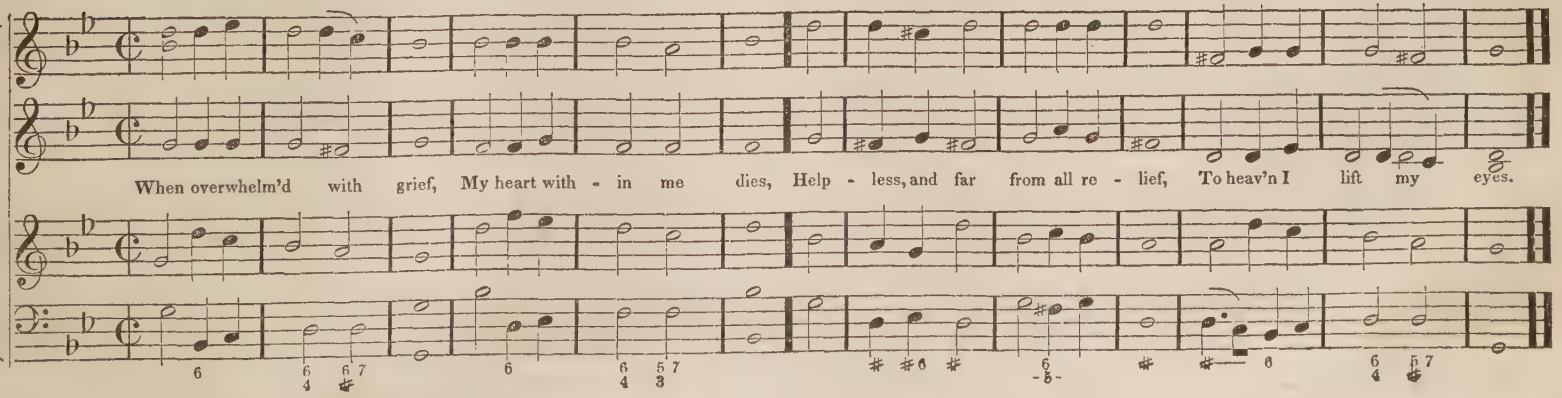
FAIRFIELD. S. M.

[Rev. R. Harrison.]

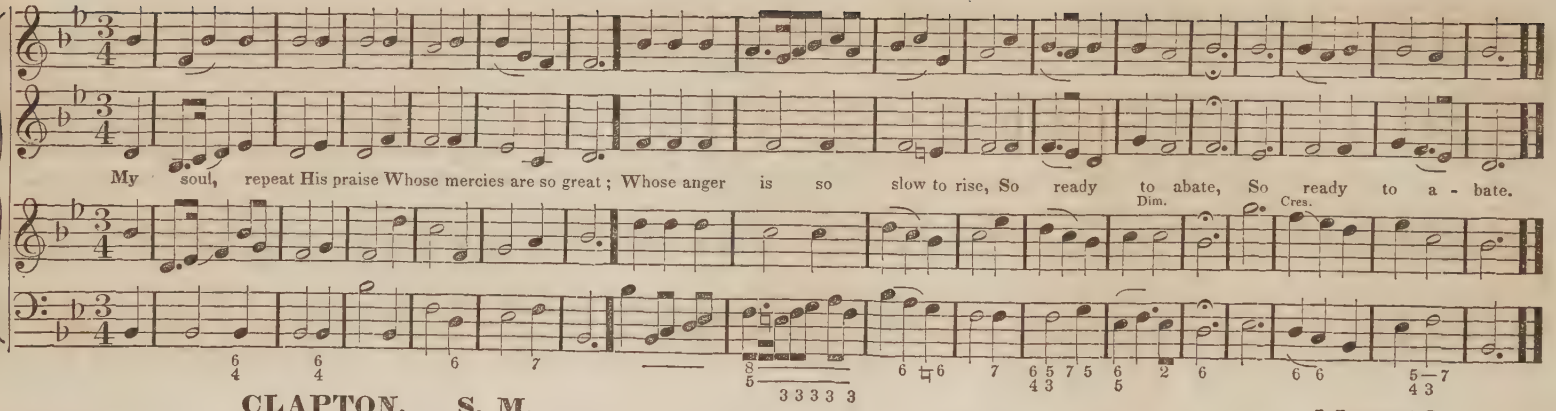




13

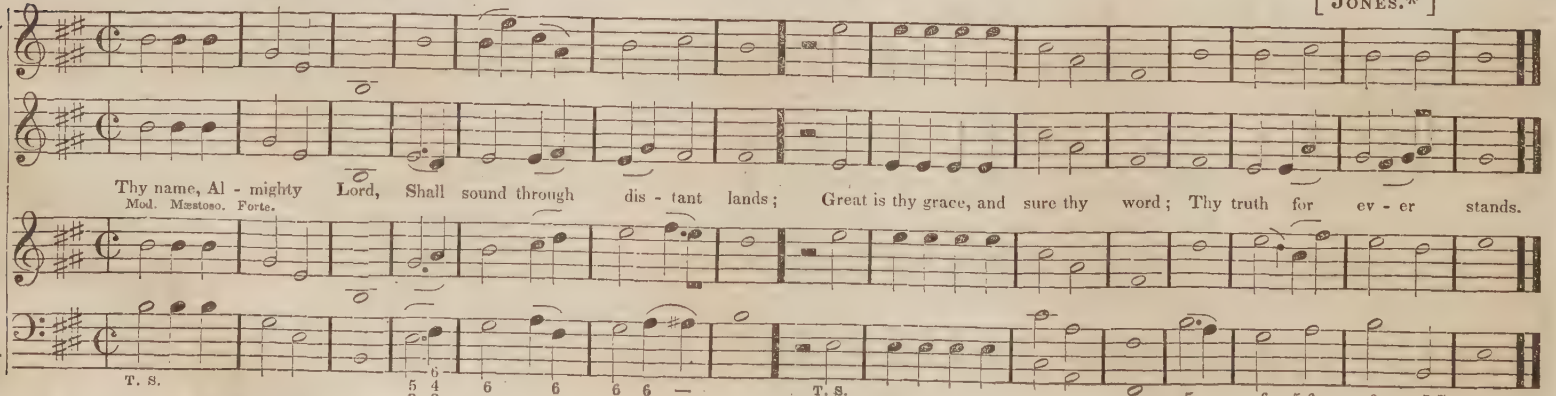
AYLESBURY. S. M.

FOUNDER'S HALL. S. M.

[T. Walker.]


My soul, repeat His praise Whose mercies are so great; Whose anger is so slow to rise, So ready to abate, So ready to a - bate.
Dim.
Cres.

CLAPTON. S. M.

[Jones.*]


Thy name, Al - mighty Lord, Shall sound through dis - tant lands; Great is thy grace, and sure thy word; Thy truth for ev - er stands.
Mod. Maestoso. Forte.
T. S.
T. S.

* A late English clergyman. When Haydn visited England, he was greatly delighted with this piece of music, which was then arranged as a chant. [See lives of Haydn and Mozart.] The original character is well preserved in the present score. [See Boston Handel and Haydn Collection.]

GUILFORD. S. M.

Is this the kind re - turn, Are these the thanks we owe, Thus to a - buse e - ternal love, Whence all our blessings flow?

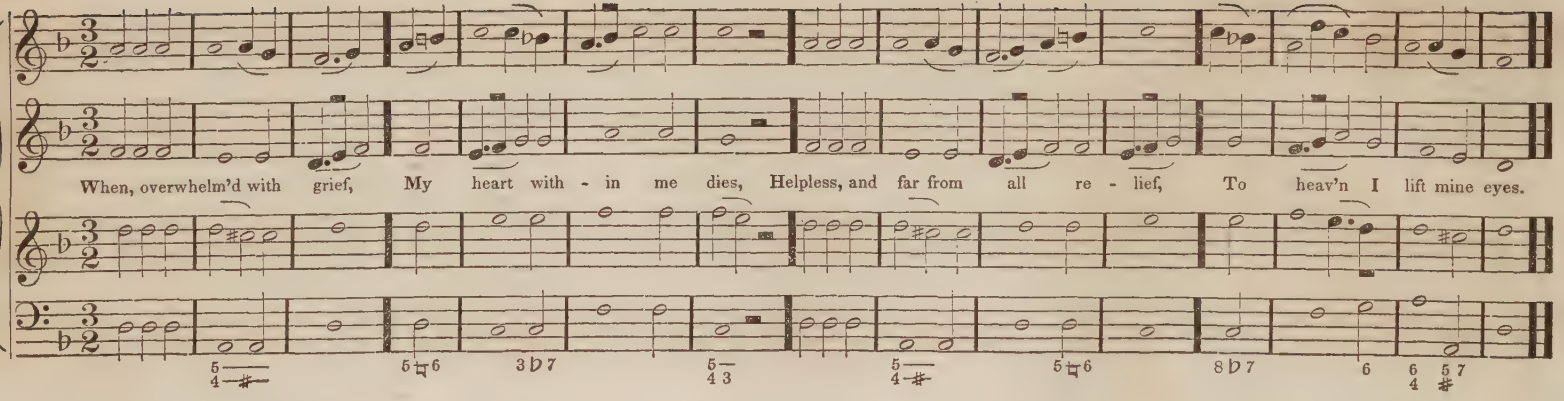
HUDSON. S. M. [H.]

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sov'reign God, The u - ni - ver - sal King?

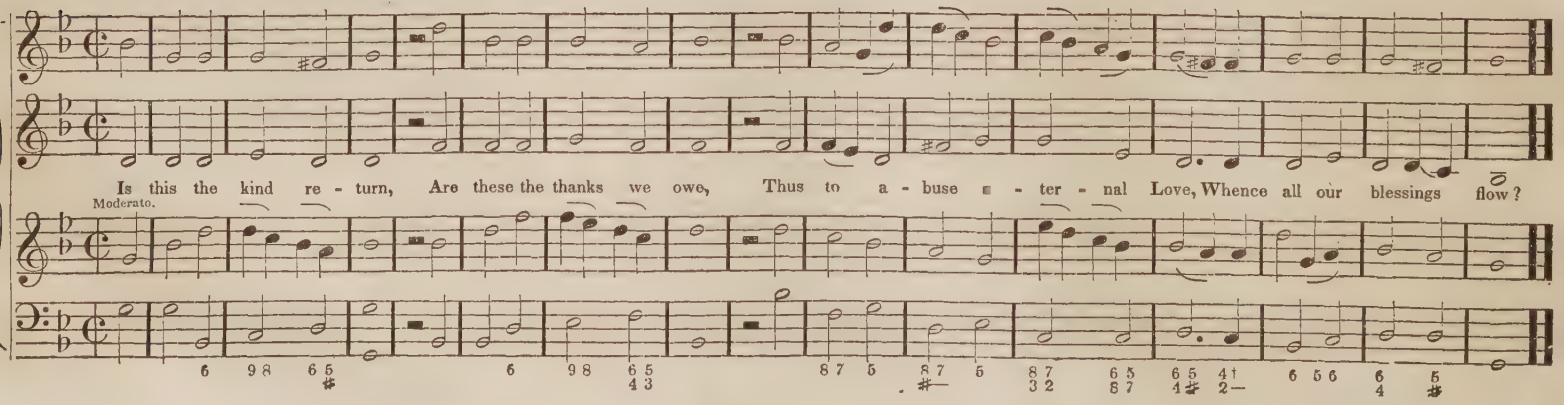
Sosten.

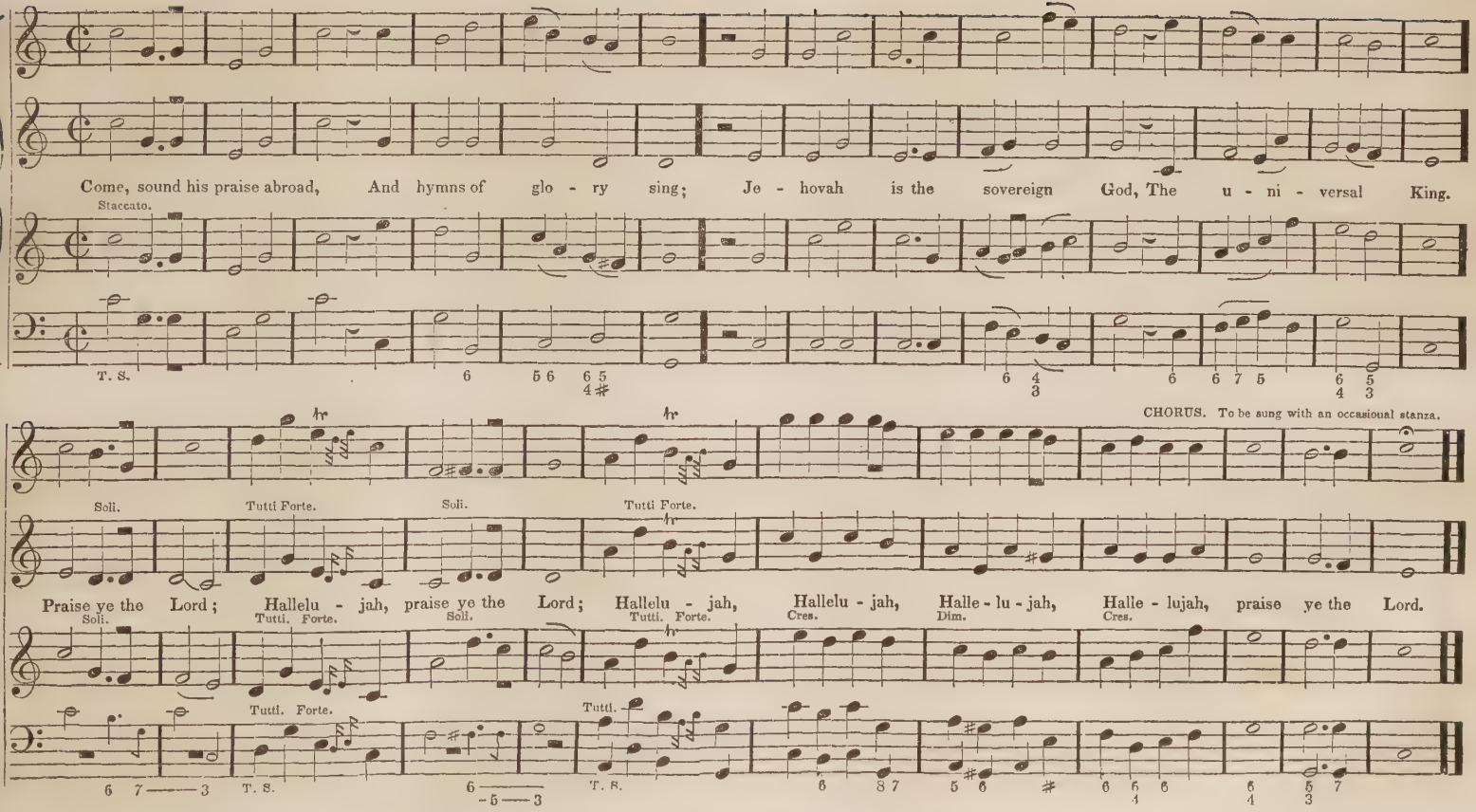
DUNBAR. S. M.

[Corelli.]



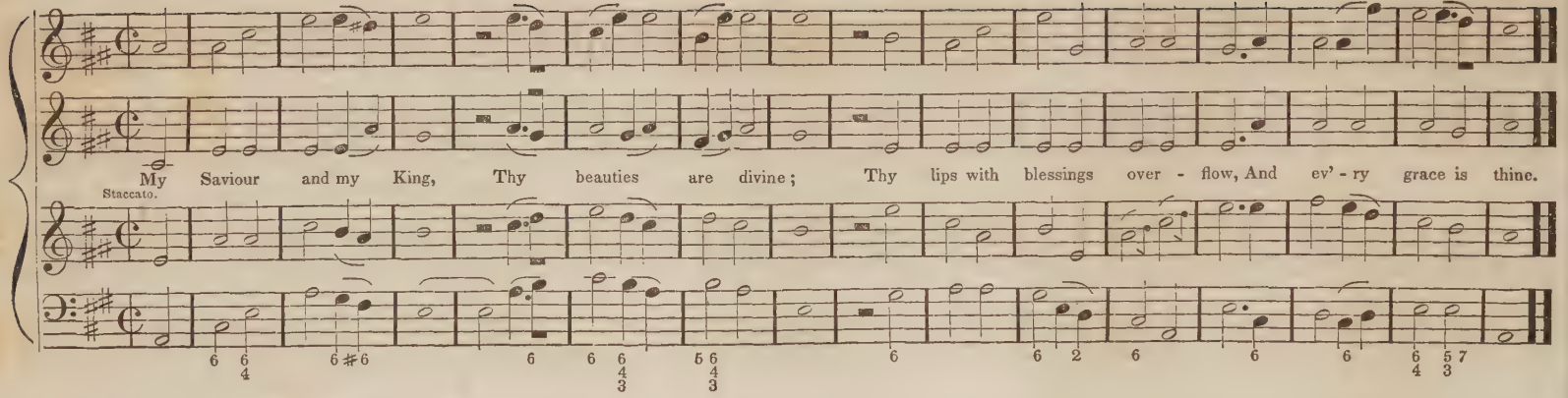
CHELSEA. S. M.




Come, sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sovereign God, The u - ni - versal King.
Staccato.
T. S.
CHORUS. To be sung with an occasional stanza.
Soli.
Tutti Forte.
Praise ye the Lord; Hallelu - jah, praise ye the Lord; Hallelu - jah, Hallelu - jah, Halle - lu - jah, Halle - lujah, praise ye the Lord.
Cres.
Dim.
Tutti.

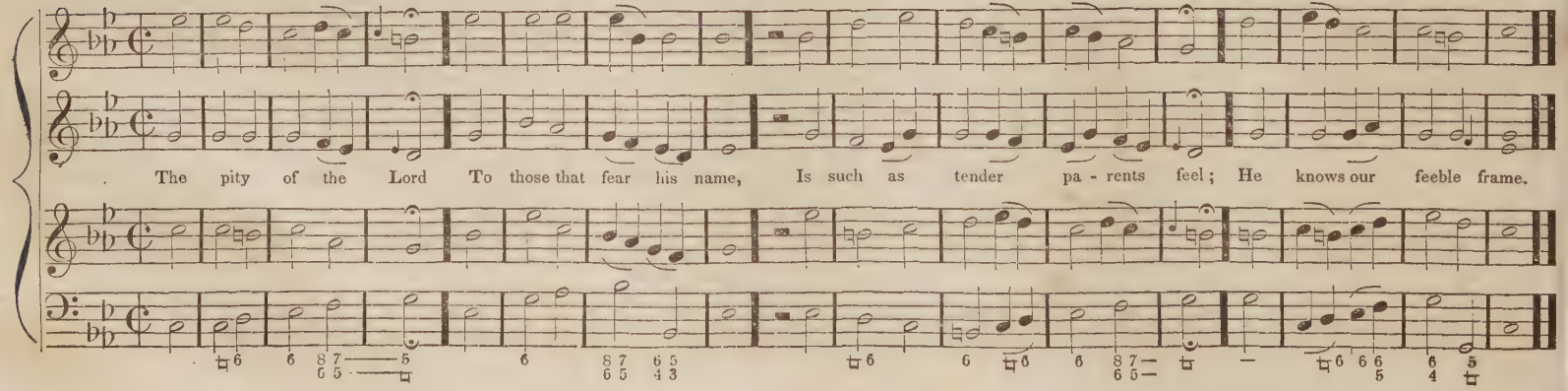
ST. THOMAS. S. M

[HANDEL.]

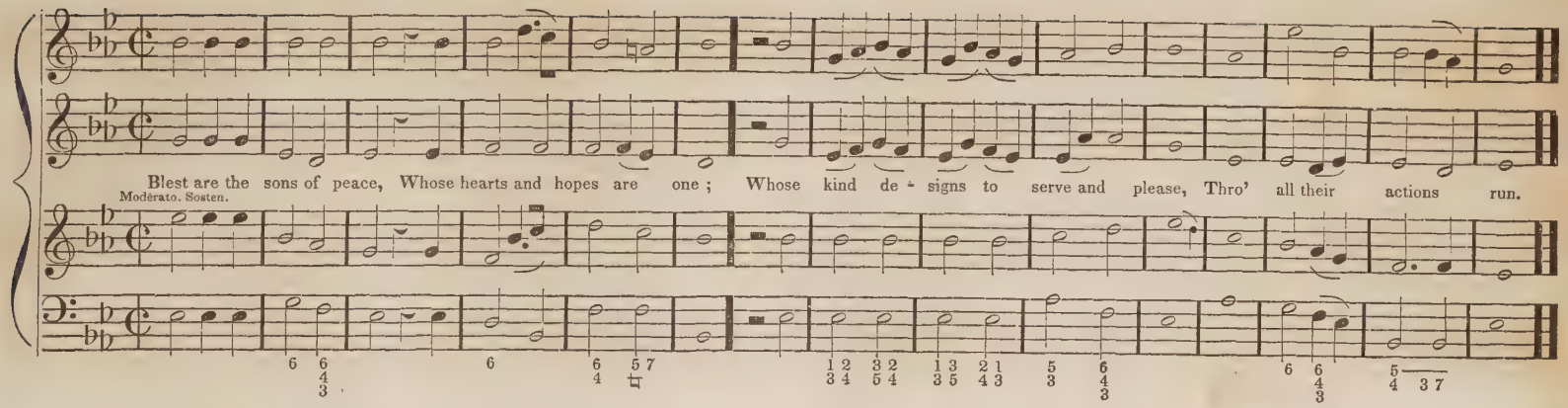


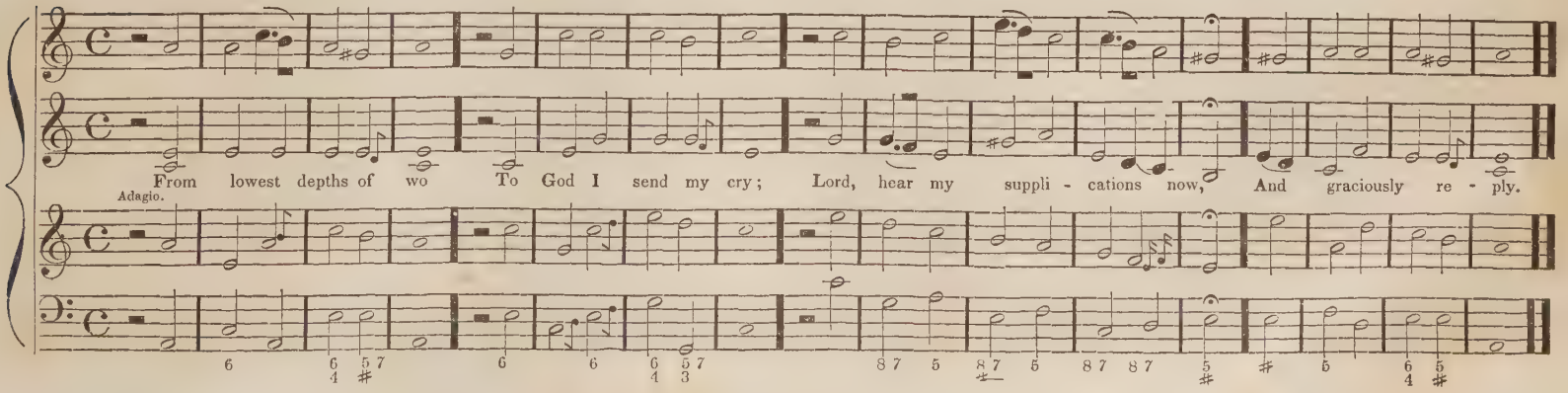
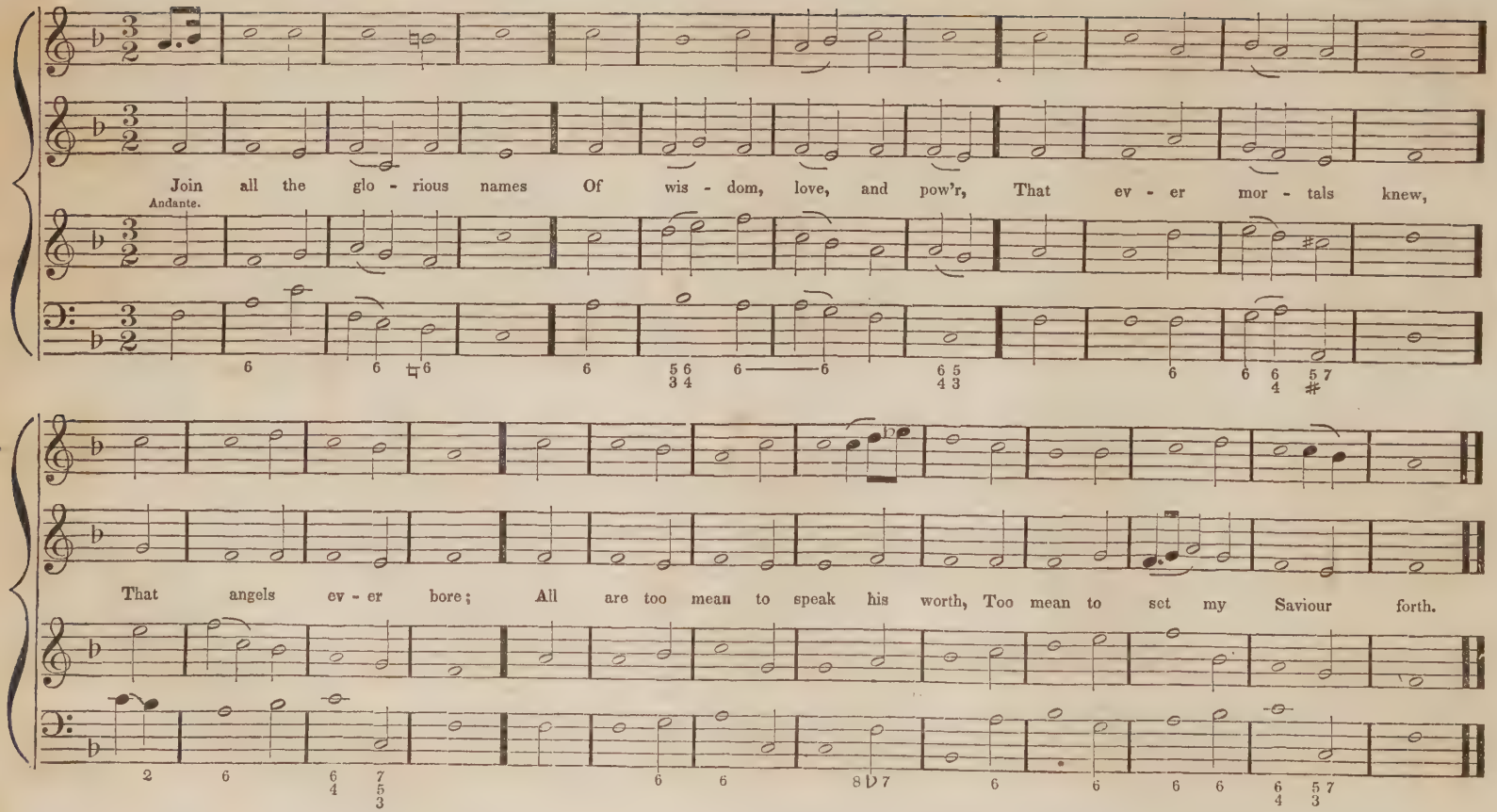
YARMOUTH. S. M.

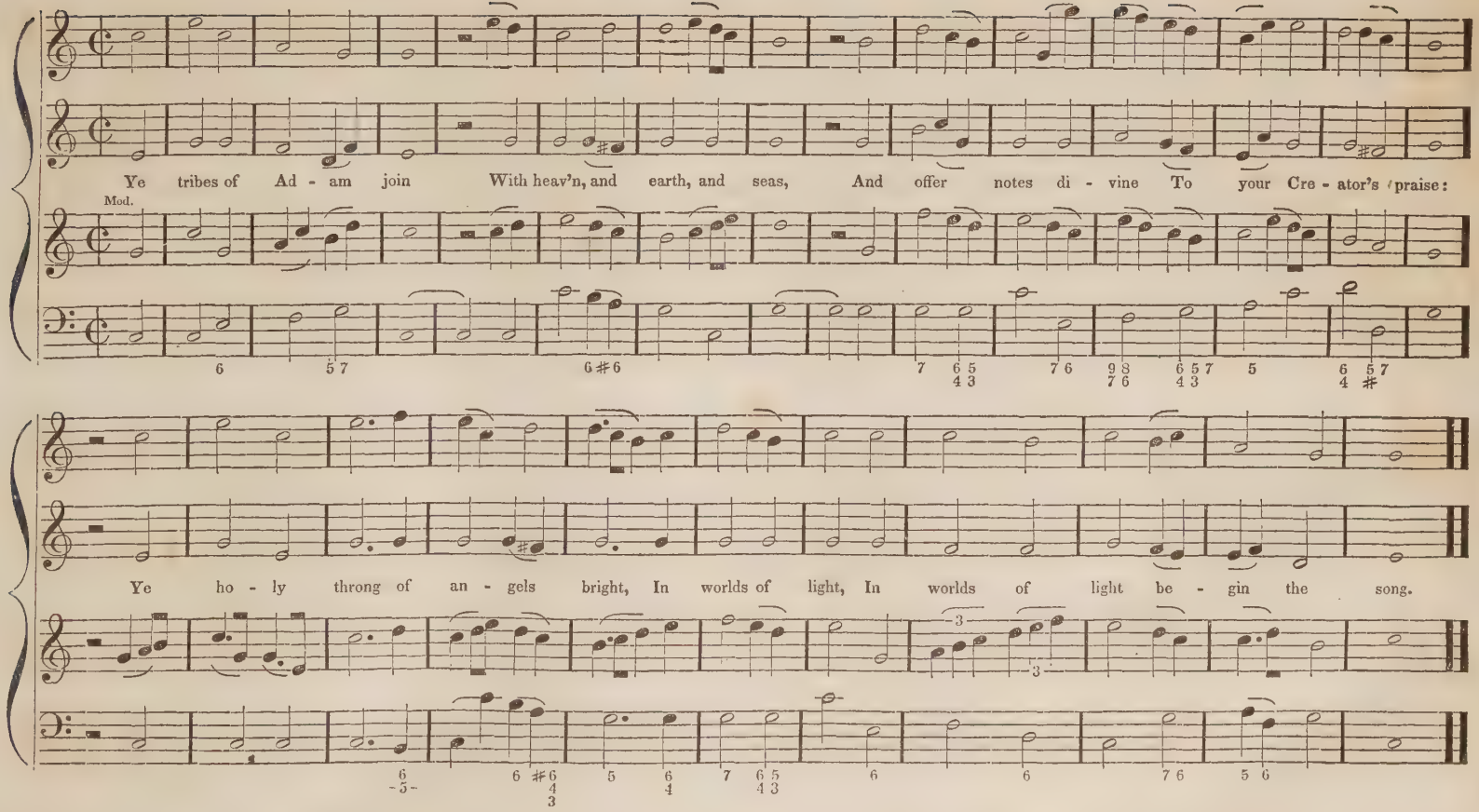
[WAINWRIGHT.]

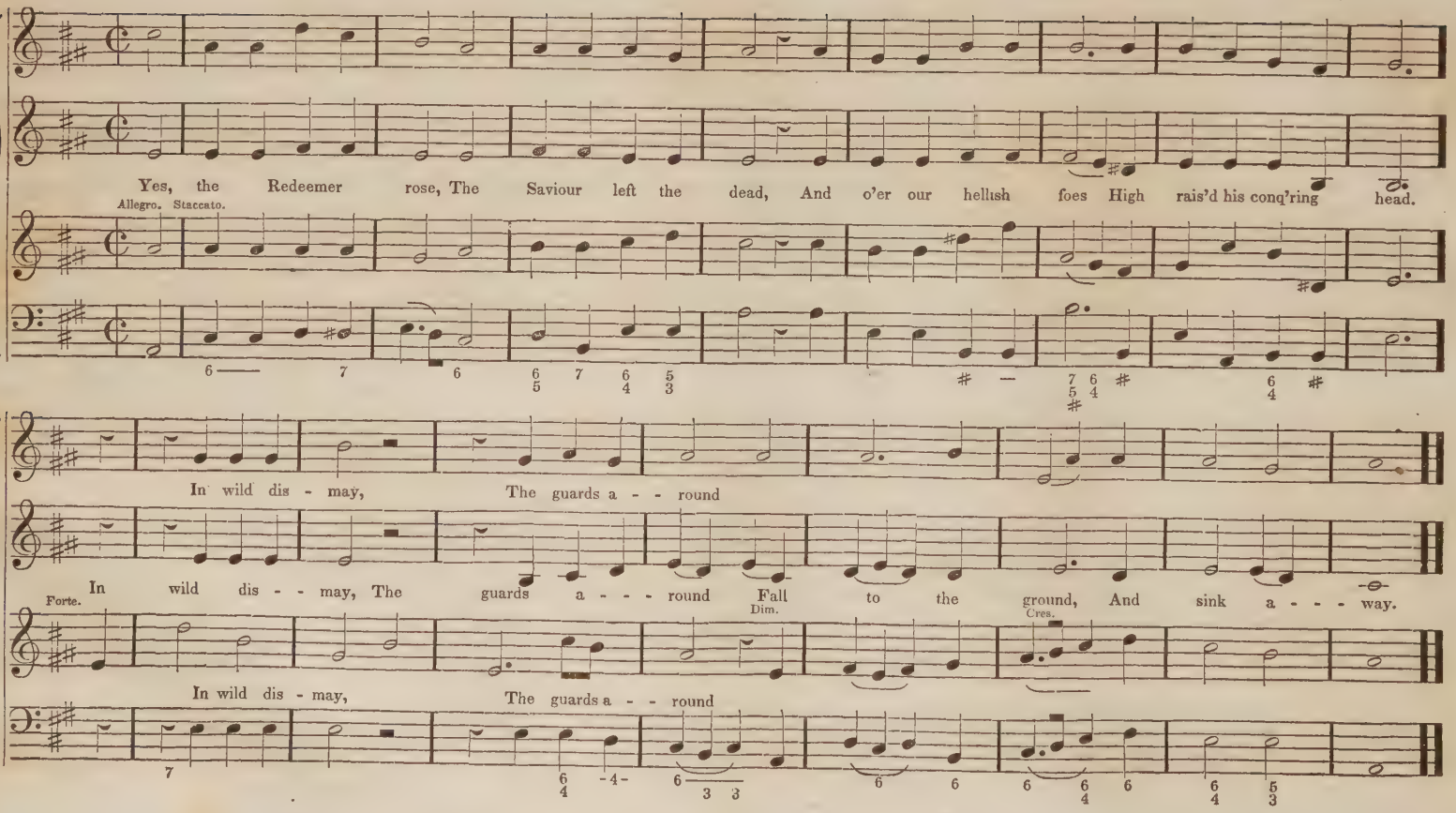


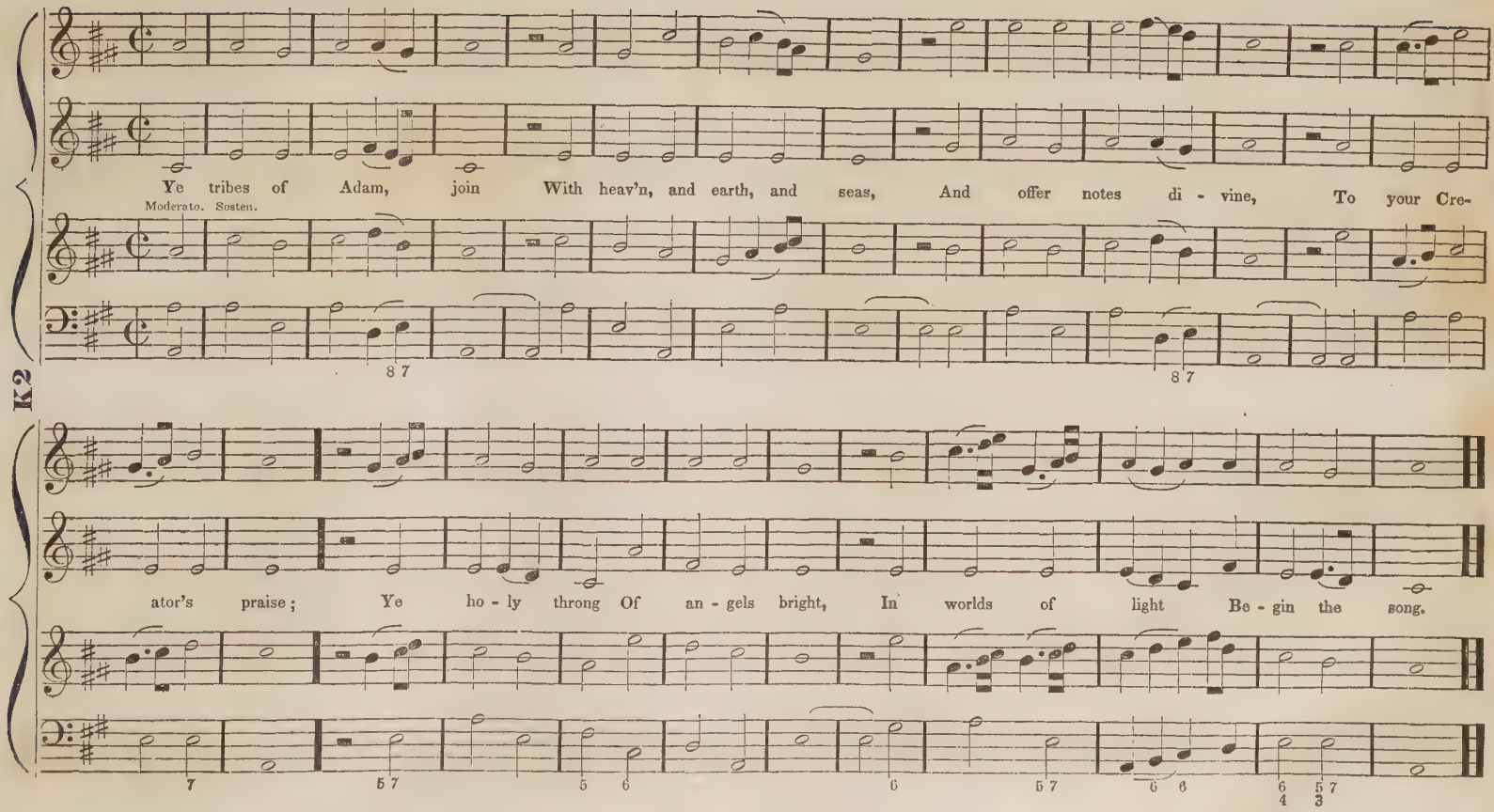
WESTMINSTER. S. M.

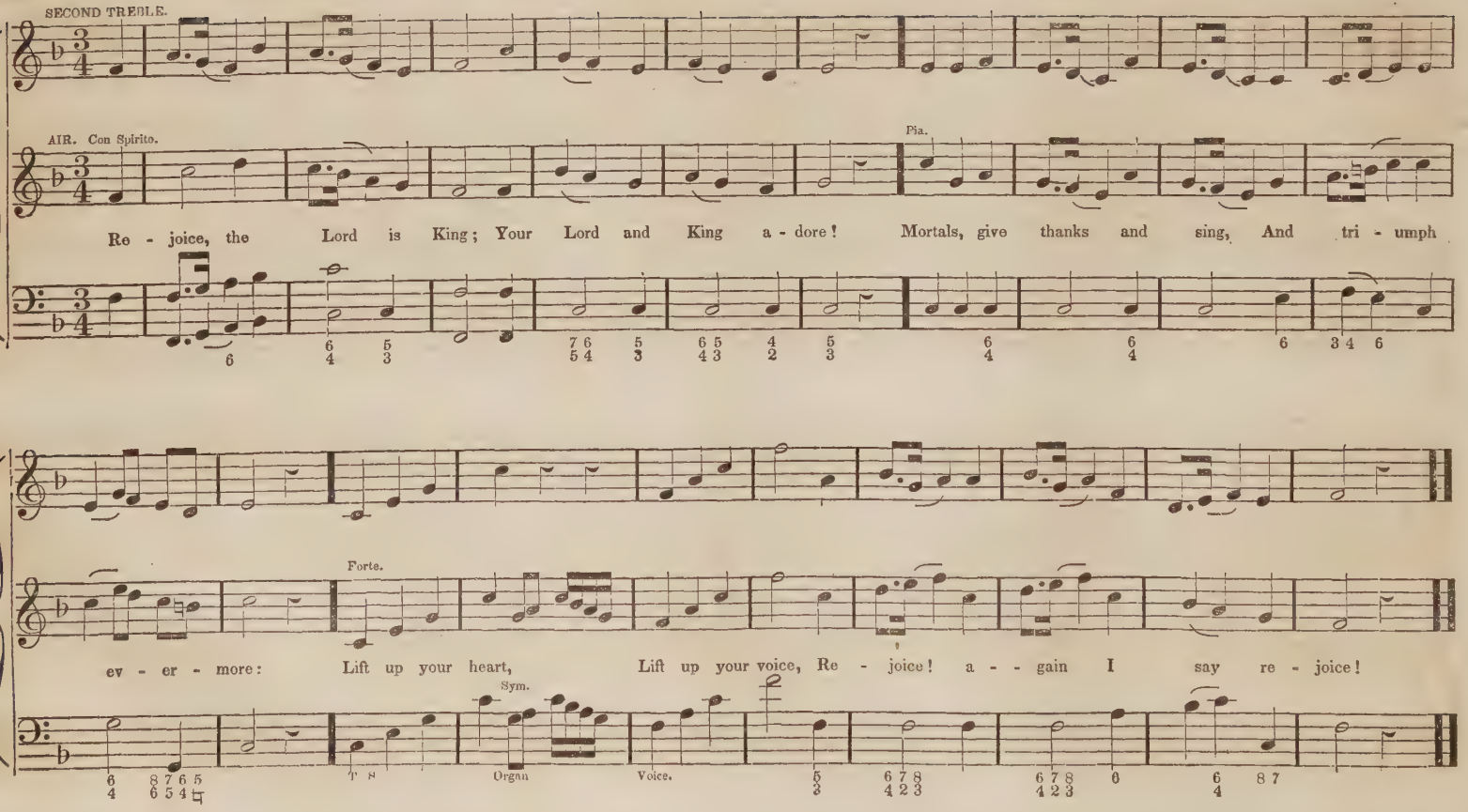

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de - signs to serve and please, Thro' all their actions run.
Moderato. Sosten.

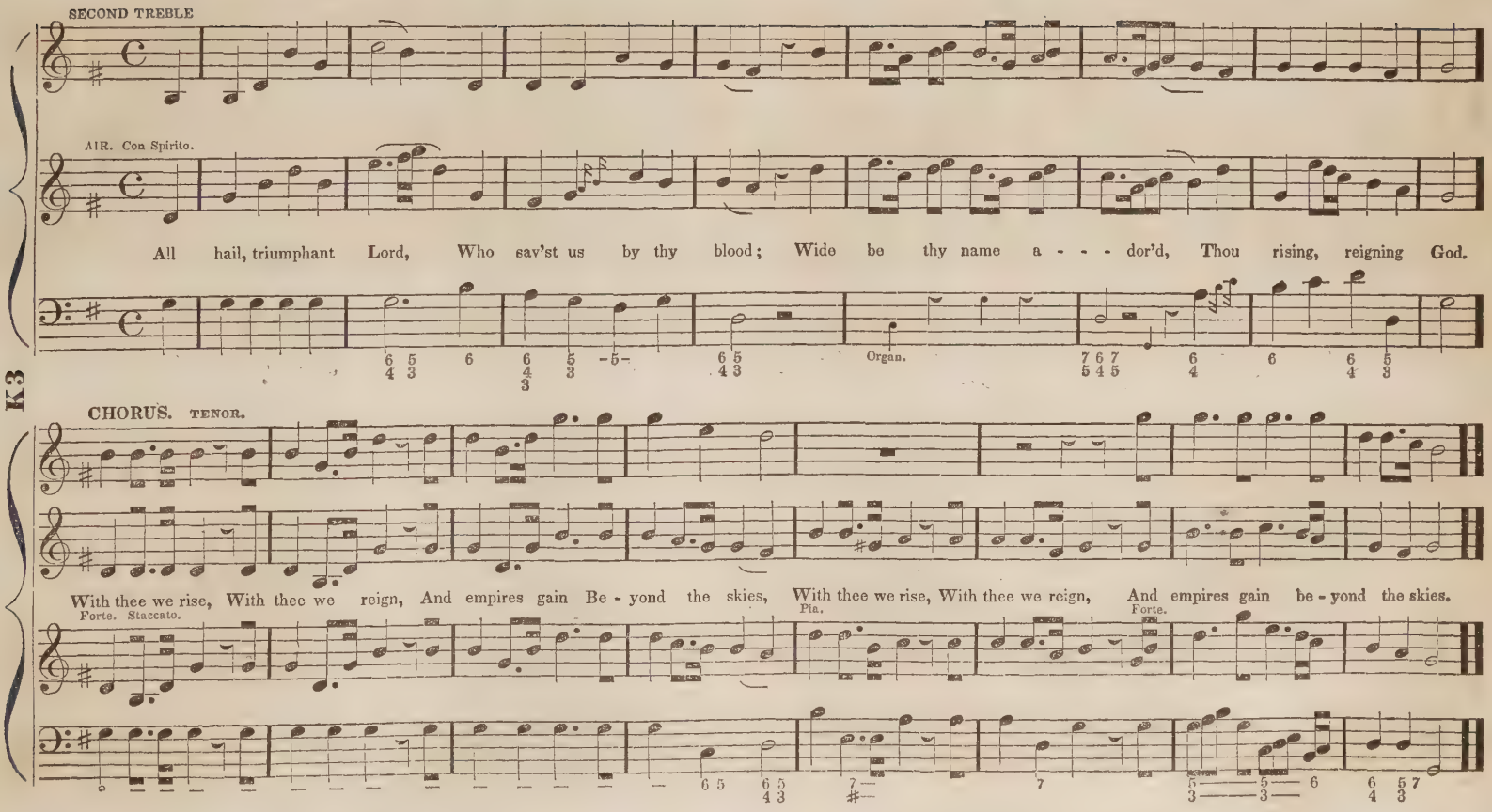
BRIDGEPORT. S. M.


Andante.
Join all the glo - rious names Of wis - dom, love, and pow'r, That ev - er mor - tals knew,
That angels ev - er bore; All are too mean to speak his worth, Too mean to set my Saviour forth.


Ye tribes of Ad - am join With heav'n, and earth, and seas, And offer notes di - vine To your Cre - ator's praise:
Mod.
Ye ho - ly throng of an - gels bright, In worlds of light, In worlds of light be - gin the song.


Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High rais'd his conq'ring head.
Allegro. Staccato.
In wild dis - may, The guards a - - round
In wild dis - may, The guards a - - round Fall to the ground, And sink a - - way.
Forte.
Dim.
Cres.
In wild dis - may, The guards a - - round

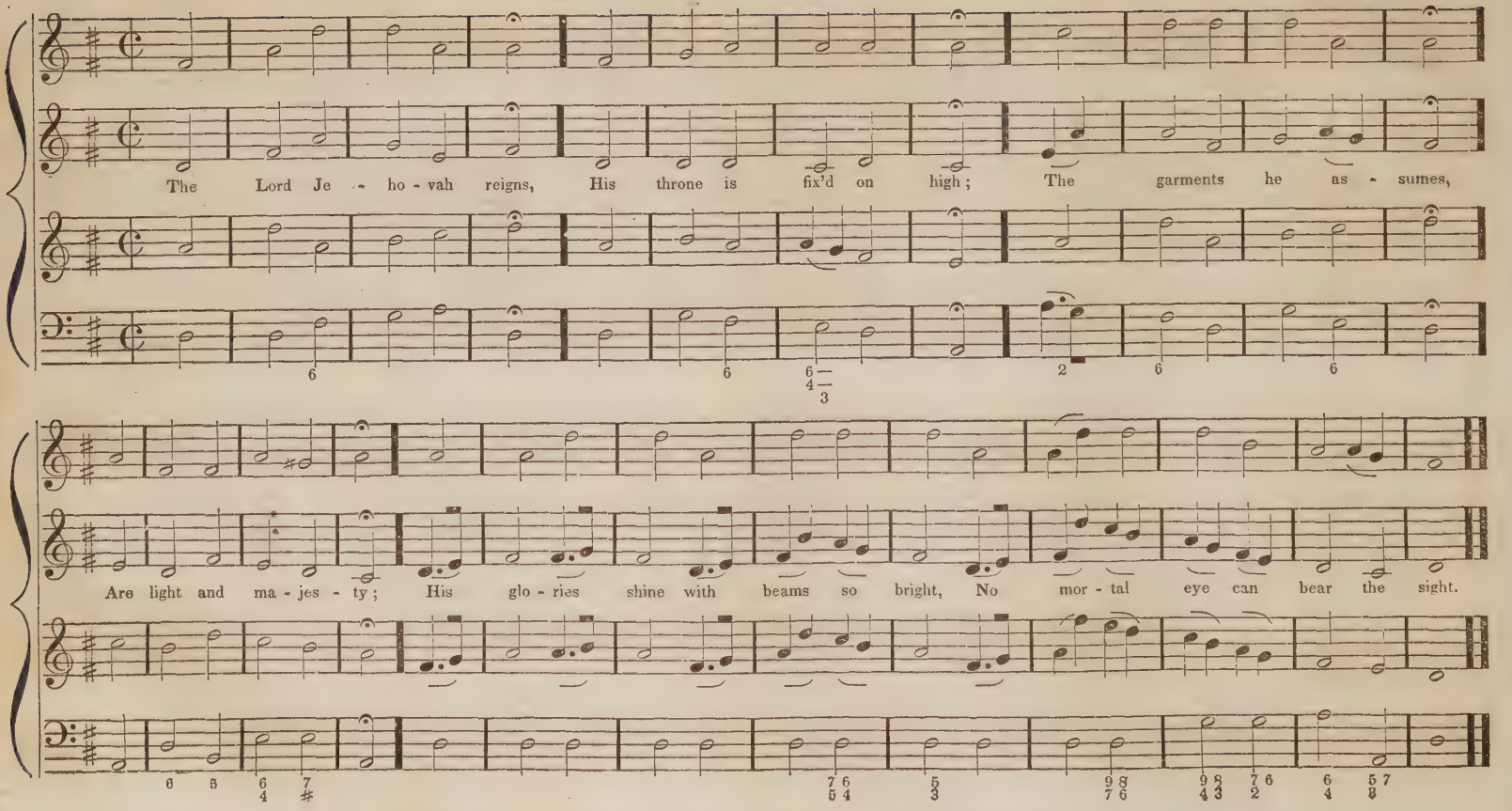

Ye tribes of Adam, join With heav'n, and earth, and seas, And offer notes di - vine, To your Cre-
Moderato. Sosten.
ator's praise; Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.
K2

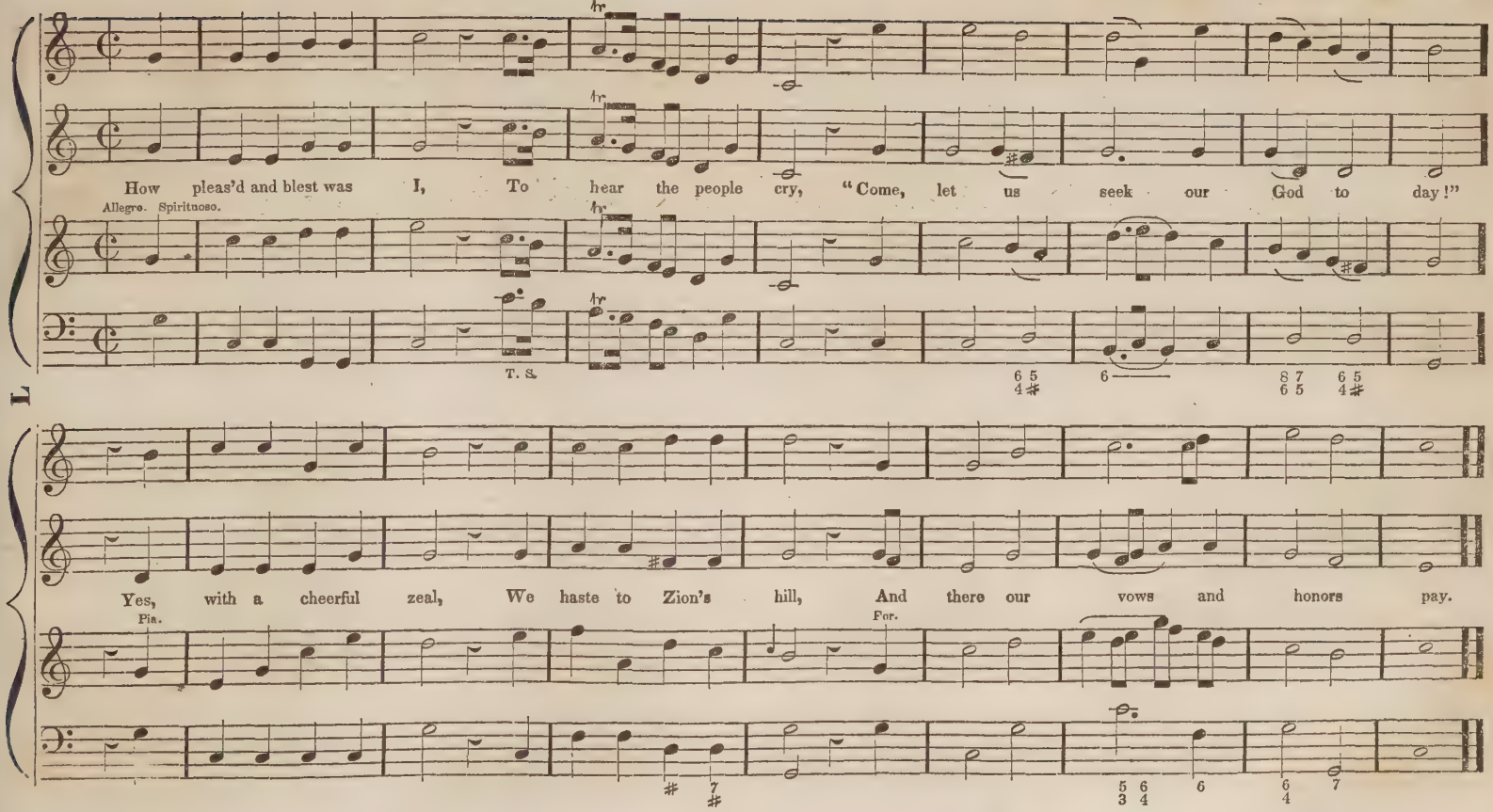

SECOND TREBLE.
AIR. Con Spirito.
Pia.
Re - joice, the Lord is King; Your Lord and King a - dore! Mortals, give thanks and sing, And tri - umph
Forte.
ev - er - more: Lift up your heart, Lift up your voice, Re - joice! a - - gain I say re - joice!
Sym.
Organ
Voice.

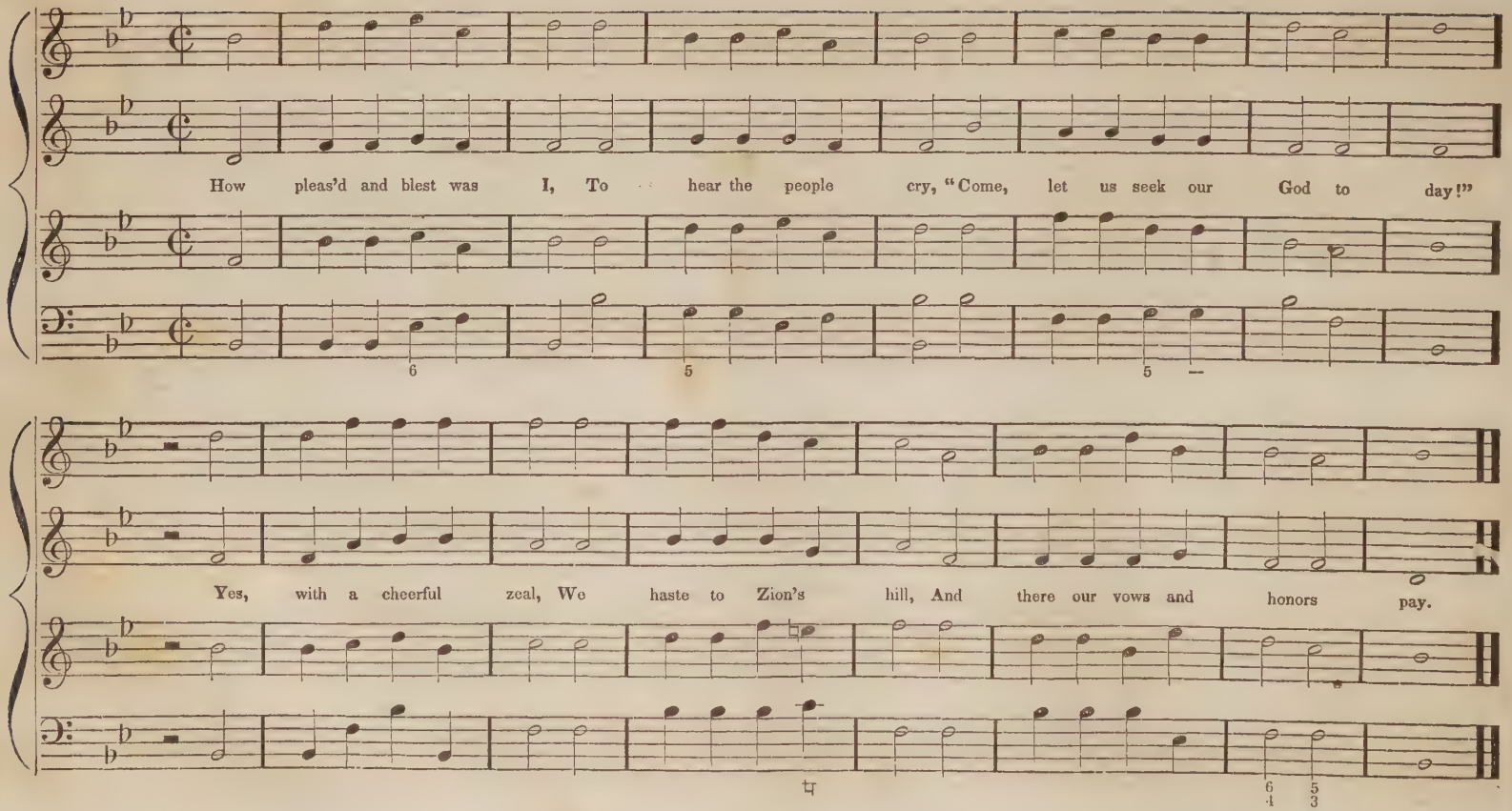

SECOND TREBLE
AIR. Con Spirito.
All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - - - dor'd, Thou rising, reigning God.
Organ.
CHORUS. TENOR.
With thee we rise, With thee we reign, And empires gain Be - yond the skies, With thee we rise, With thee we reign, And empires gain be - yond the skies.
Forte. Staccato.
Pia.
Forte.

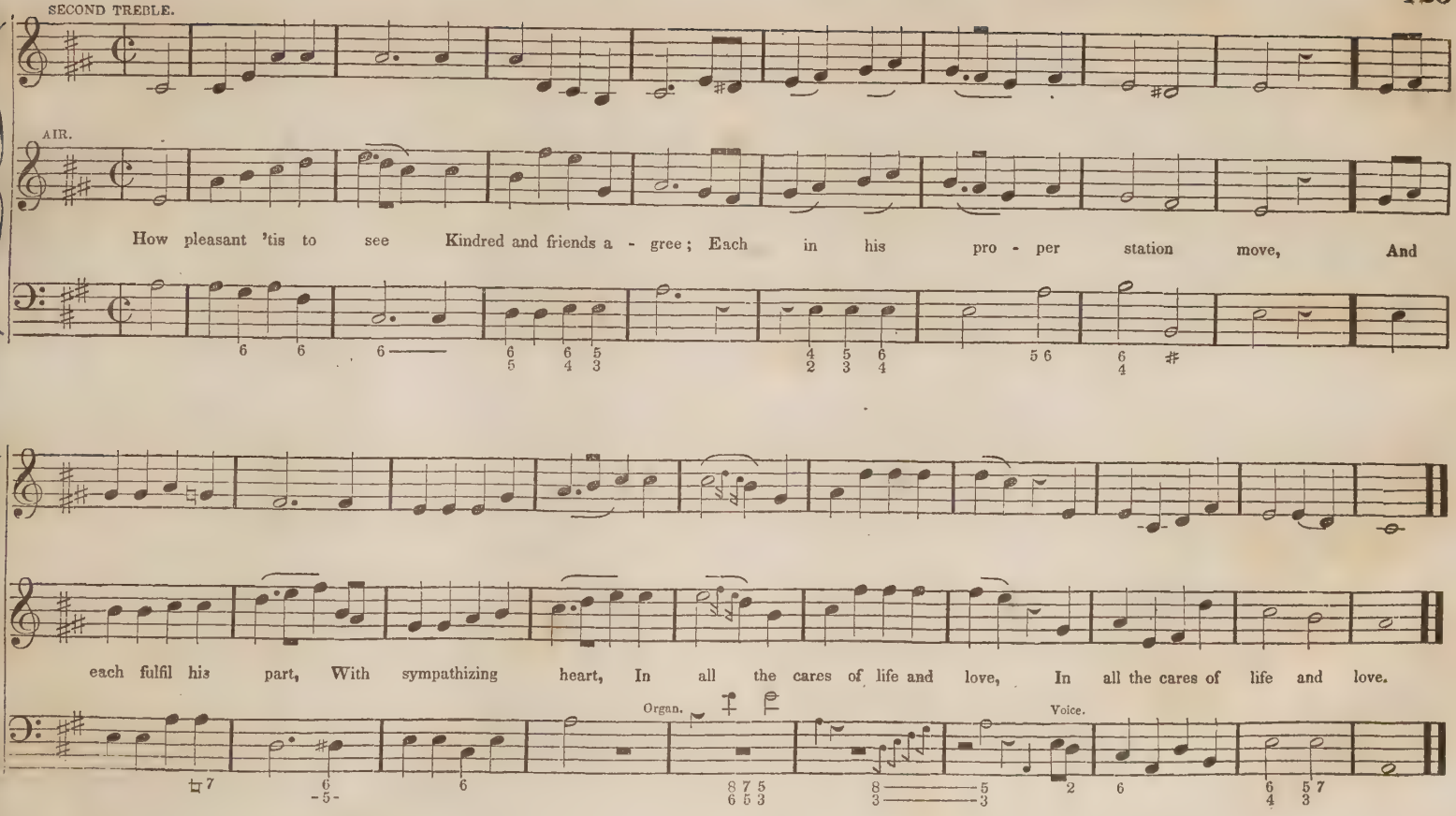
HADDAM. H. M.

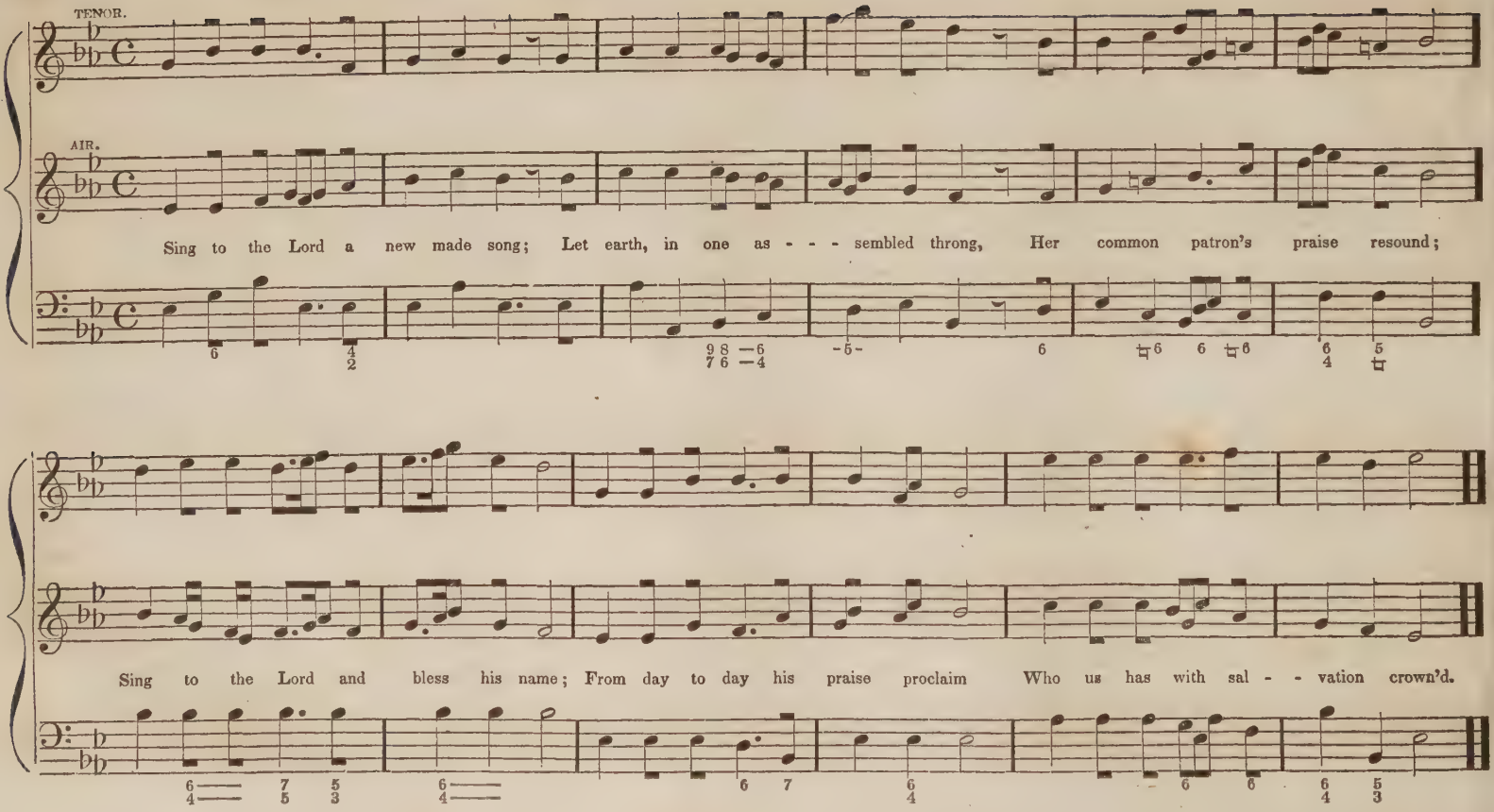
[L. Mason.]

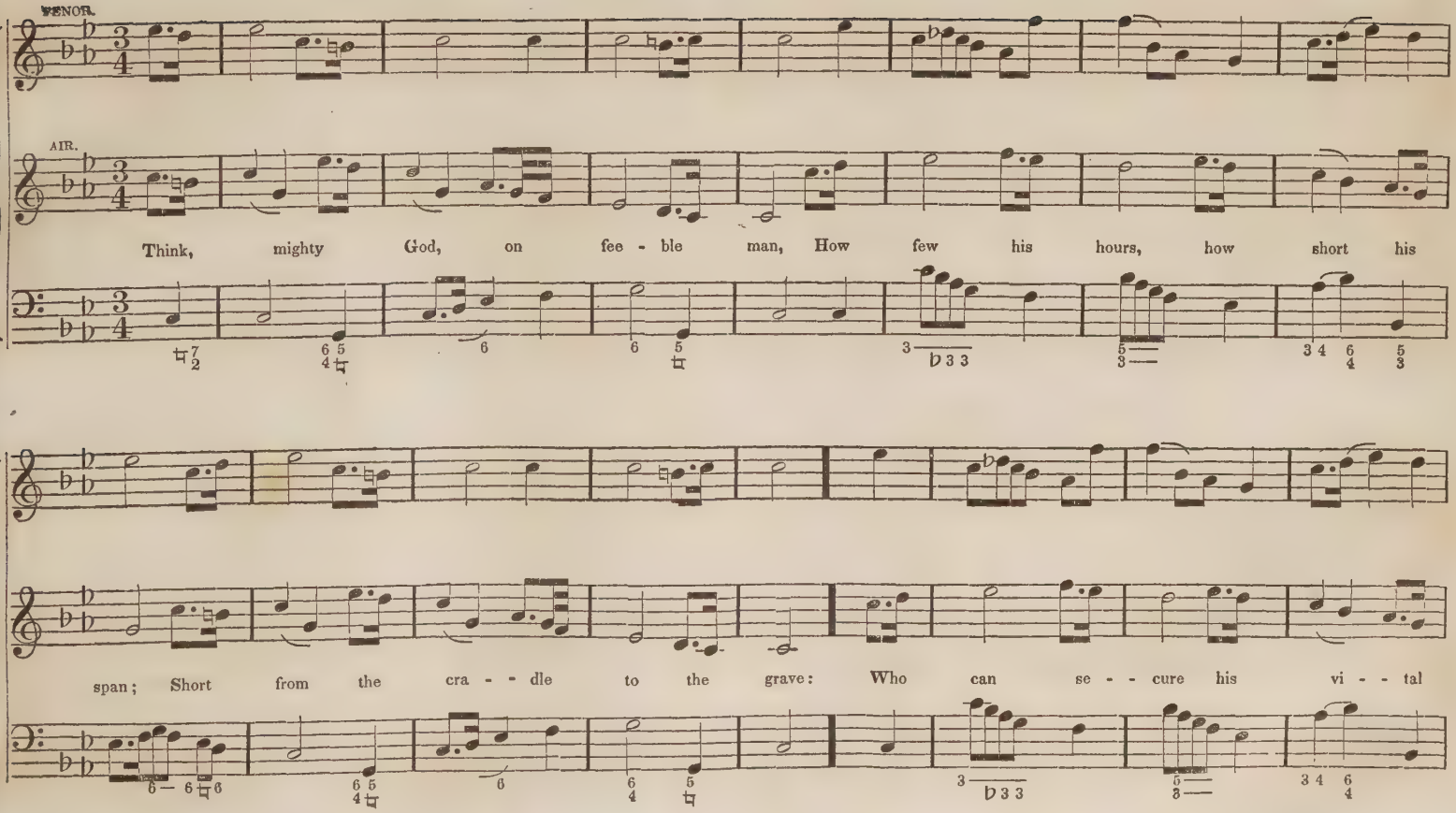

The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he as - sumes,
Are light and ma - jes - ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

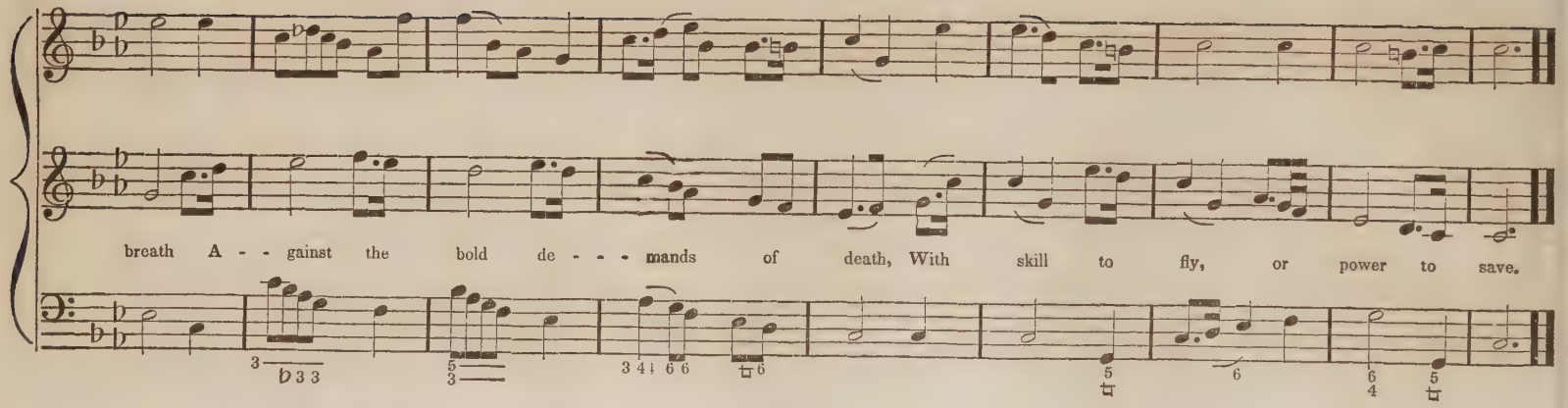

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day!"
Allegro. Spiritoso.
T. S.
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.
Pia.
For.


How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day!"
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.


SECOND TREBLE.
AIR.
How pleasant 'tis to see Kindred and friends a - gree; Each in his pro - per station move, And
each fulfil his part, With sympathizing heart, In all the cares of life and love, In all the cares of life and love.
Organ.
Voice.

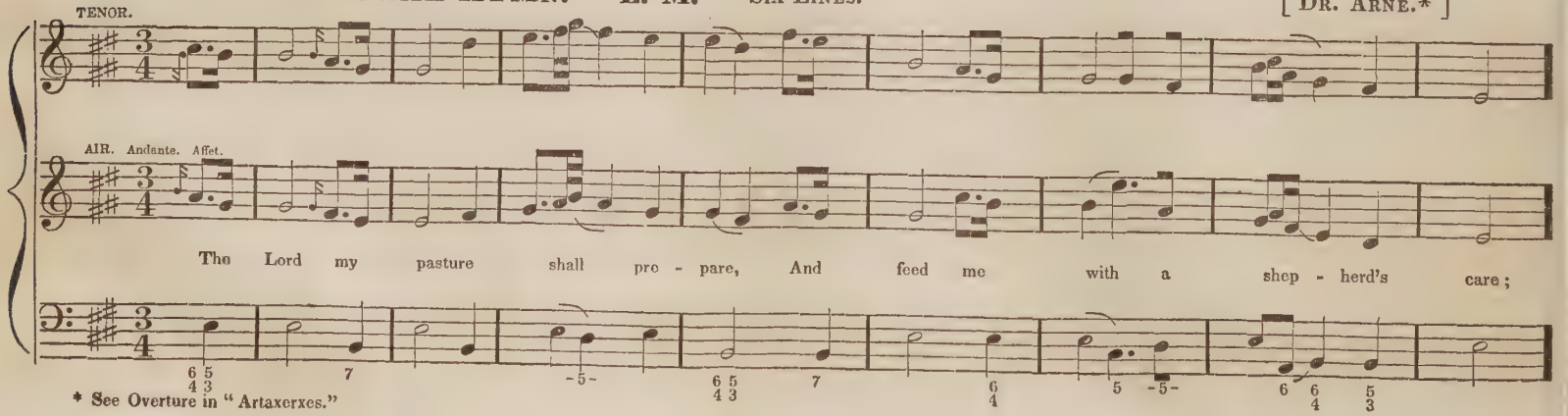

TENOR.
AIR.
Sing to the Lord a new made song; Let earth, in one as - - - sembled throng, Her common patron's praise resound;
Sing to the Lord and bless his name; From day to day his praise proclaim Who us has with sal - - vation crown'd.


TENOR.
AIR.
Think, mighty God, on fee - ble man, How few his hours, how short his
span; Short from the cra - - dle to the grave: Who can se - - cure his vi - - tal

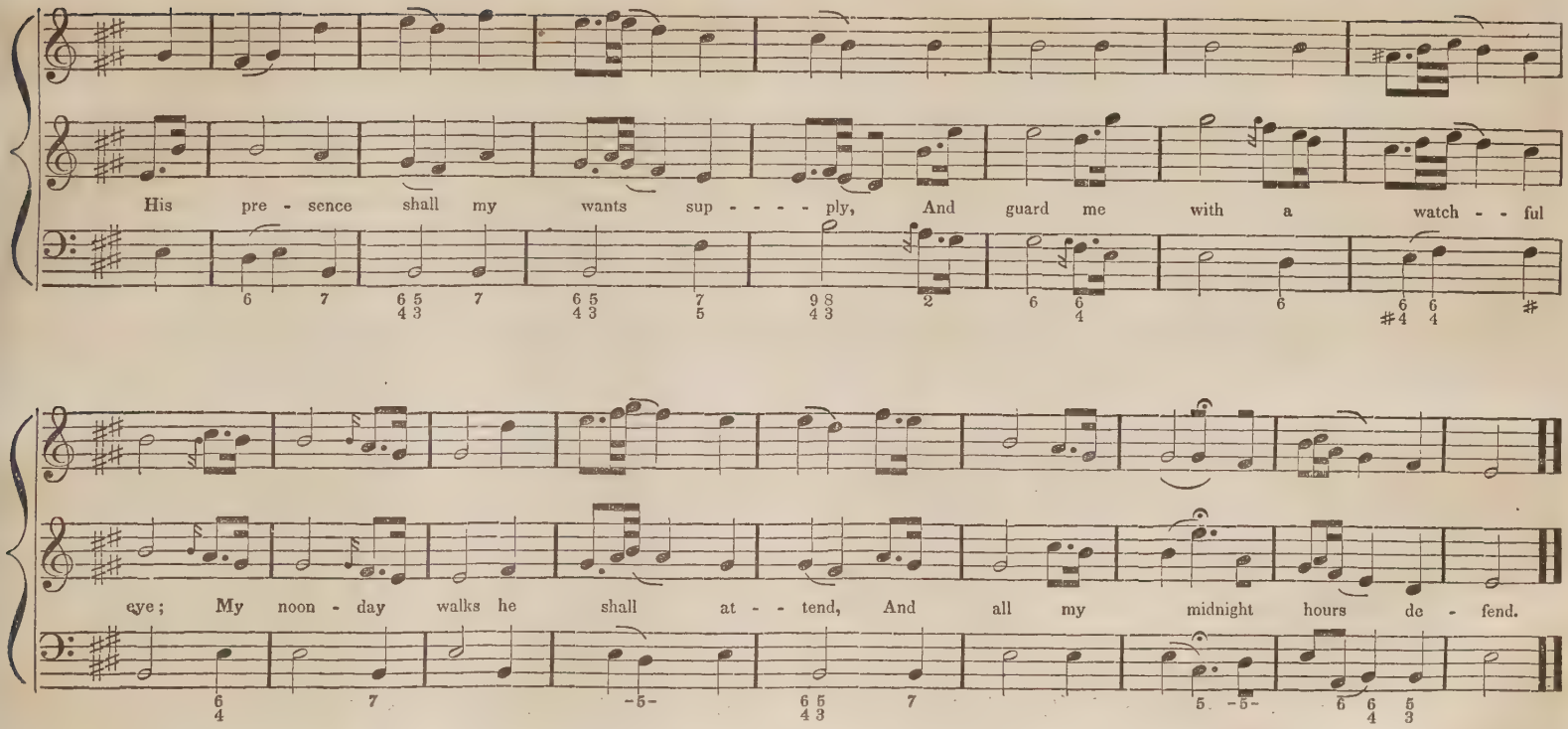


PASTORAL HYMN. L. M. SIX LINES.

[DR. ARNE.*]



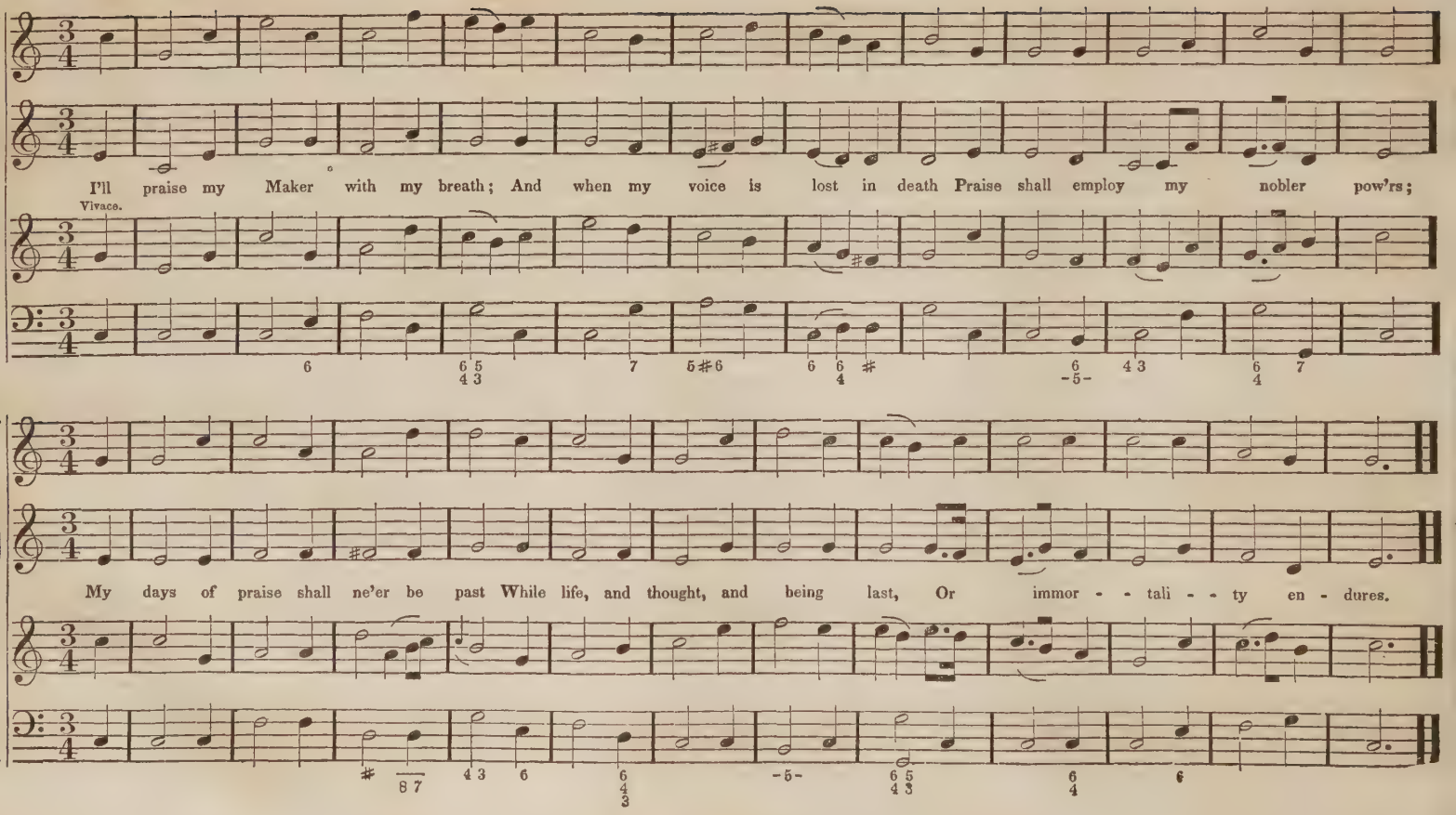
* See Overture in "Artaxerxes."

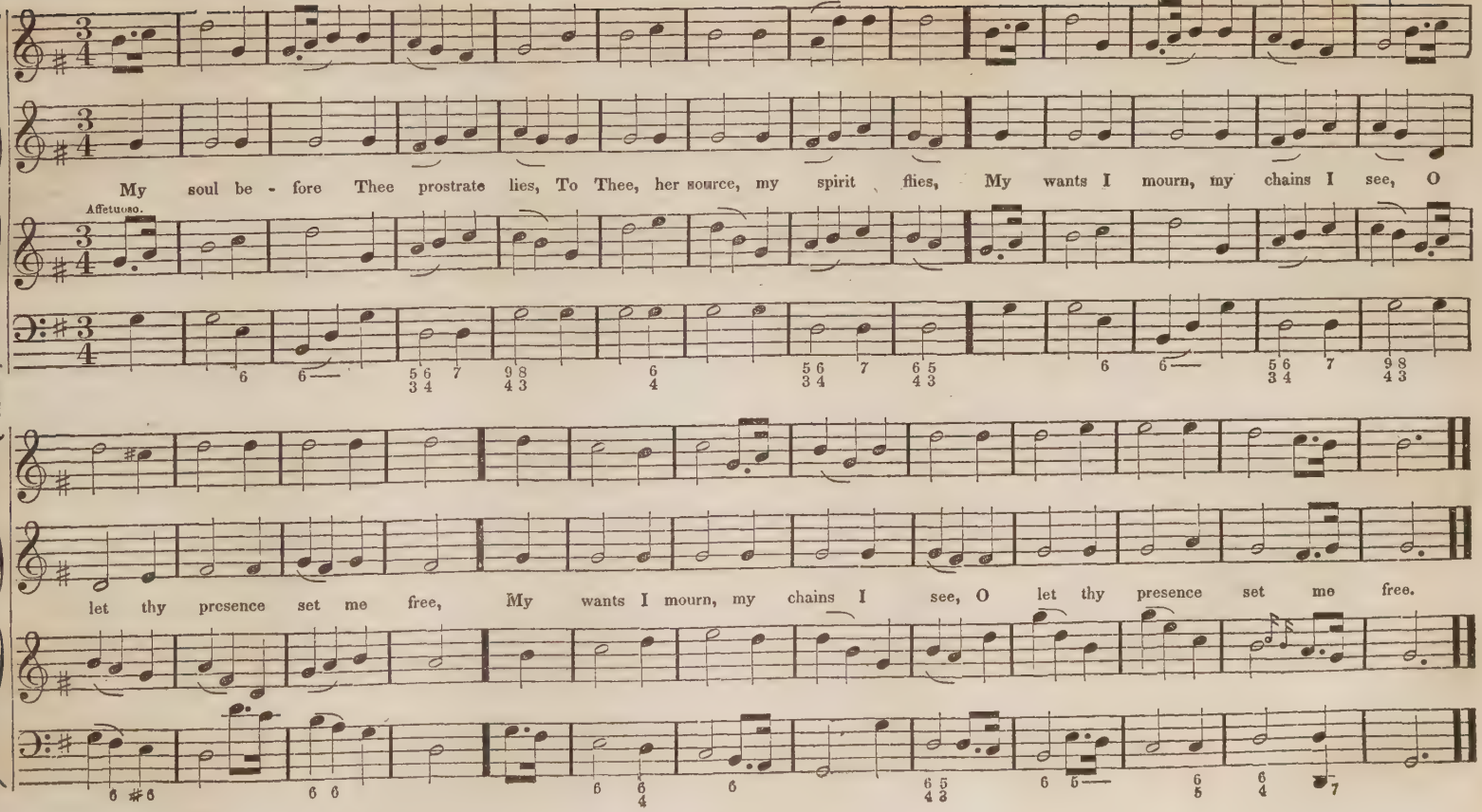

His pre - sence shall my wants sup - - - - ply, And guard me with a watch - - ful
eye; My noon - day walks he shall at - - tend, And all my midnight hours de - fend.

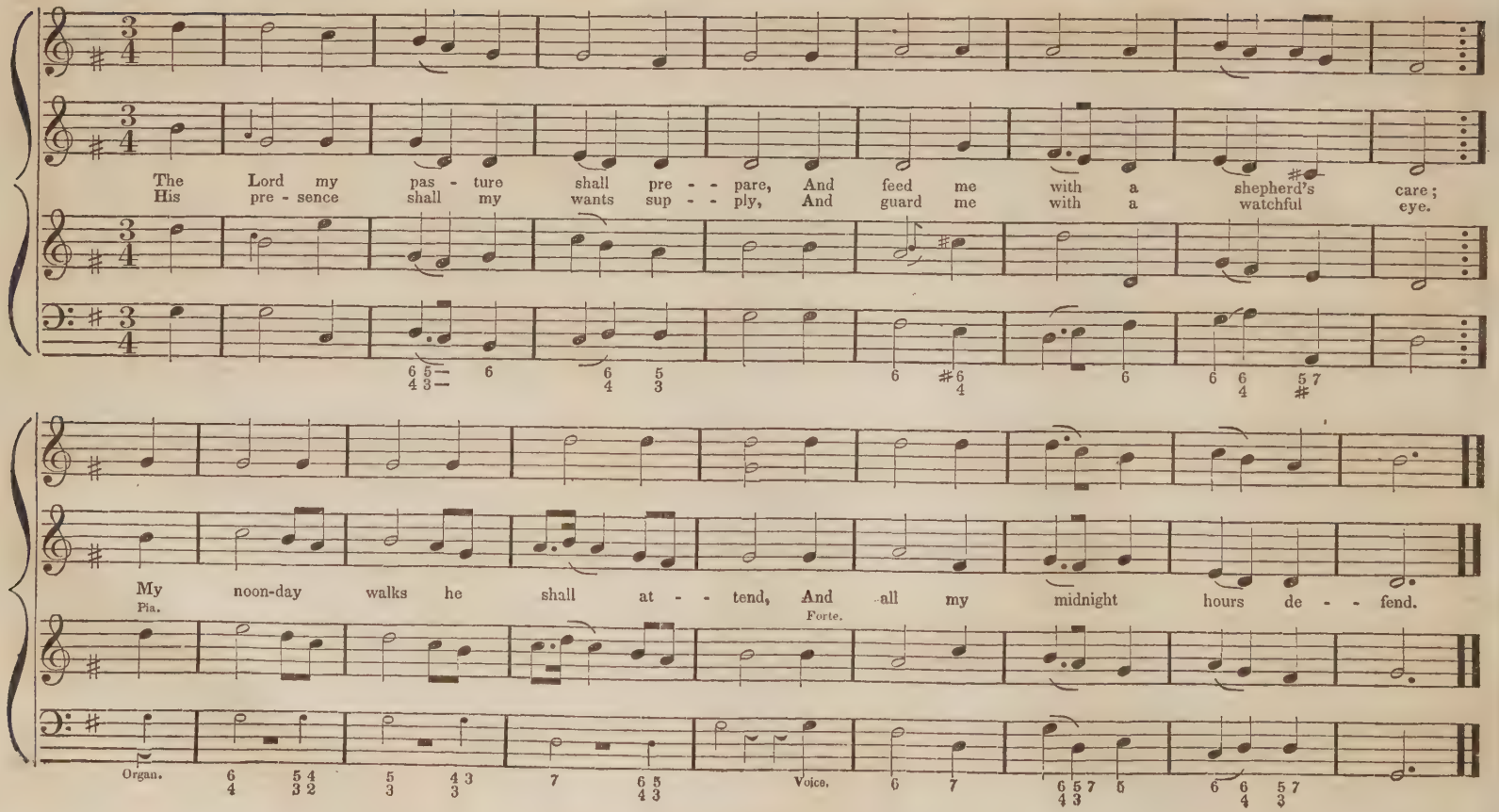
2 When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads,
My weary, wand'ring steps he leads
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

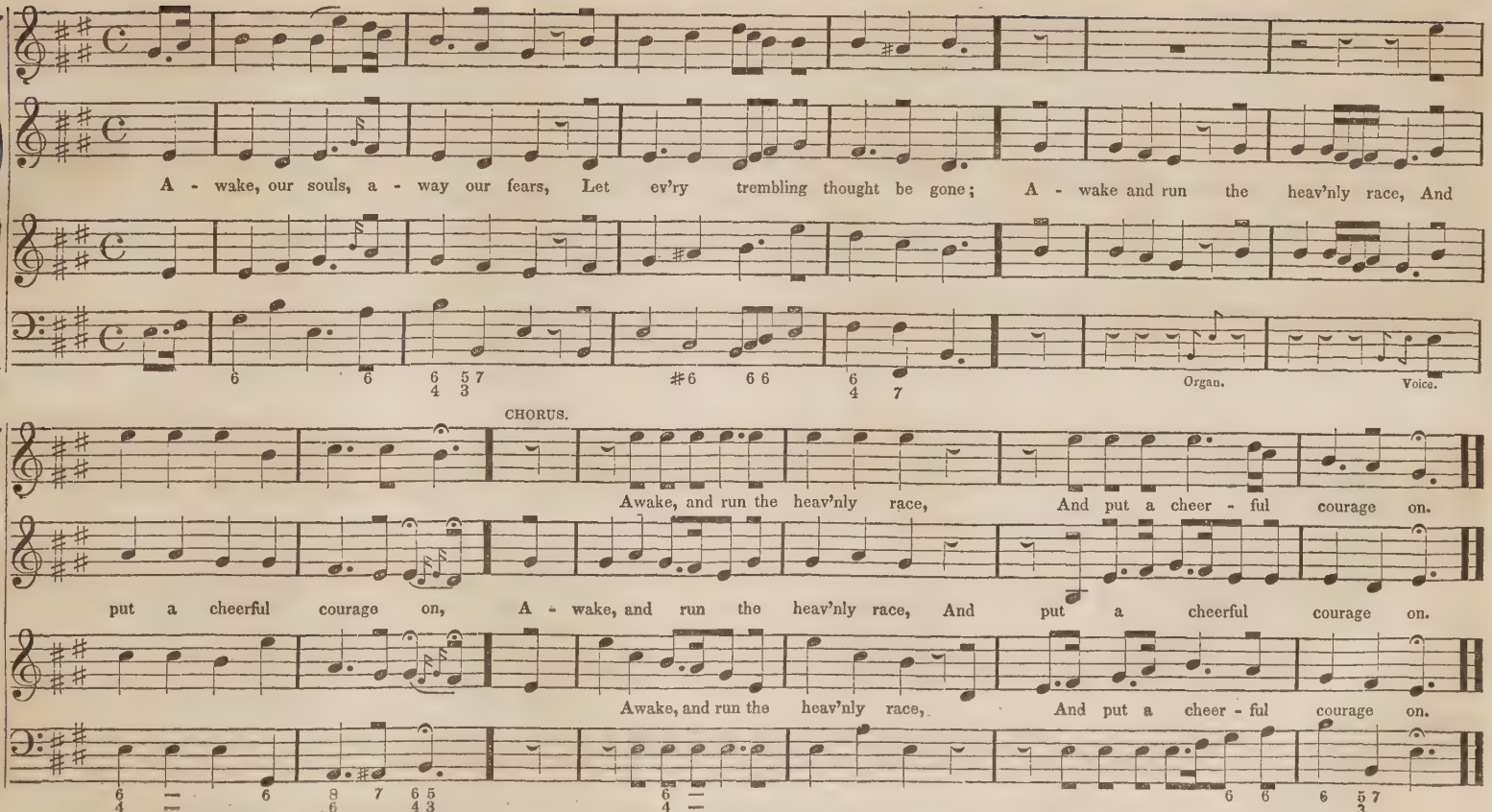
3 Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still;
Thy friendly hand shall give me aid,
And guide me through the dreadful shade.

4 Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy bounty shall my pains beguile;
The barren wilderness shall smile,
With sudden greens and herbage crown'd
And streams shall murmur all around.


I'll praise my Maker with my breath; And when my voice is lost in death Praise shall employ my nobler pow'rs;
Vivace.
My days of praise shall ne'er be past While life, and thought, and being last, Or immor - - tali - - ty en - dures.


Affettuoso.
My soul be - fore Thee prostrate lies, To Thee, her source, my spirit flies, My wants I mourn, my chains I see, O
let thy presence set me free, My wants I mourn, my chains I see, O let thy presence set me free.

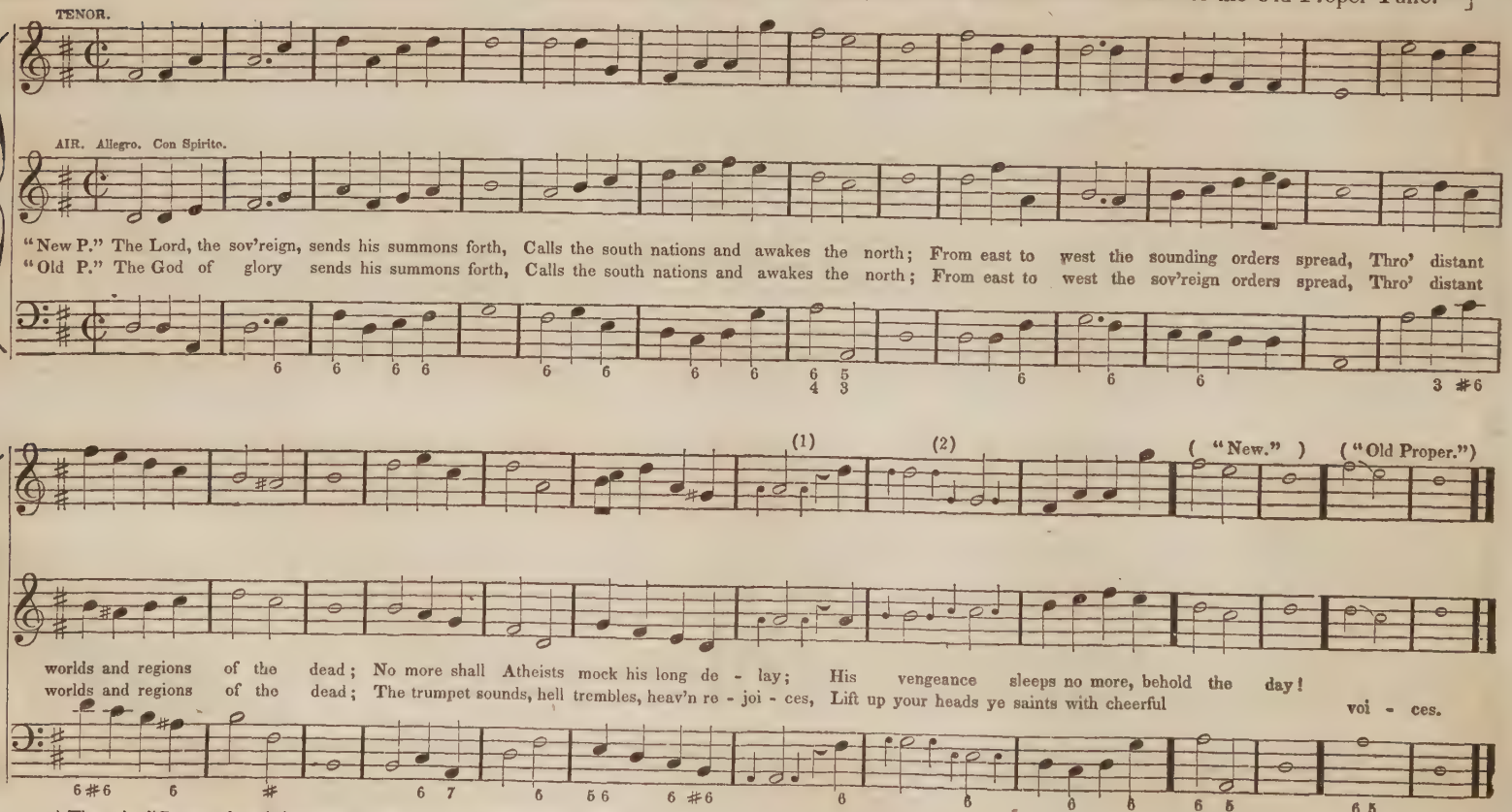

The Lord my pas - ture shall pre - - pare, And feed me with a shepherd's care;
His pre - sence shall my wants sup - - ply, And guard me with a watchful eye.
My noon-day walks he shall at - - tend, And all my midnight hours de - - fend.
Pia.
Forte.
Organ.
Voice.


A - wake, our souls, a - way our fears, Let ev'ry trembling thought be gone; A - wake and run the heav'nly race, And
Organ.
Voice.
CHORUS.
Awake, and run the heav'nly race, And put a cheer - ful courage on.
put a cheerful courage on, A - wake, and run the heav'nly race, And put a cheerful courage on.
Awake, and run the heav'nly race, And put a cheer - ful courage on.

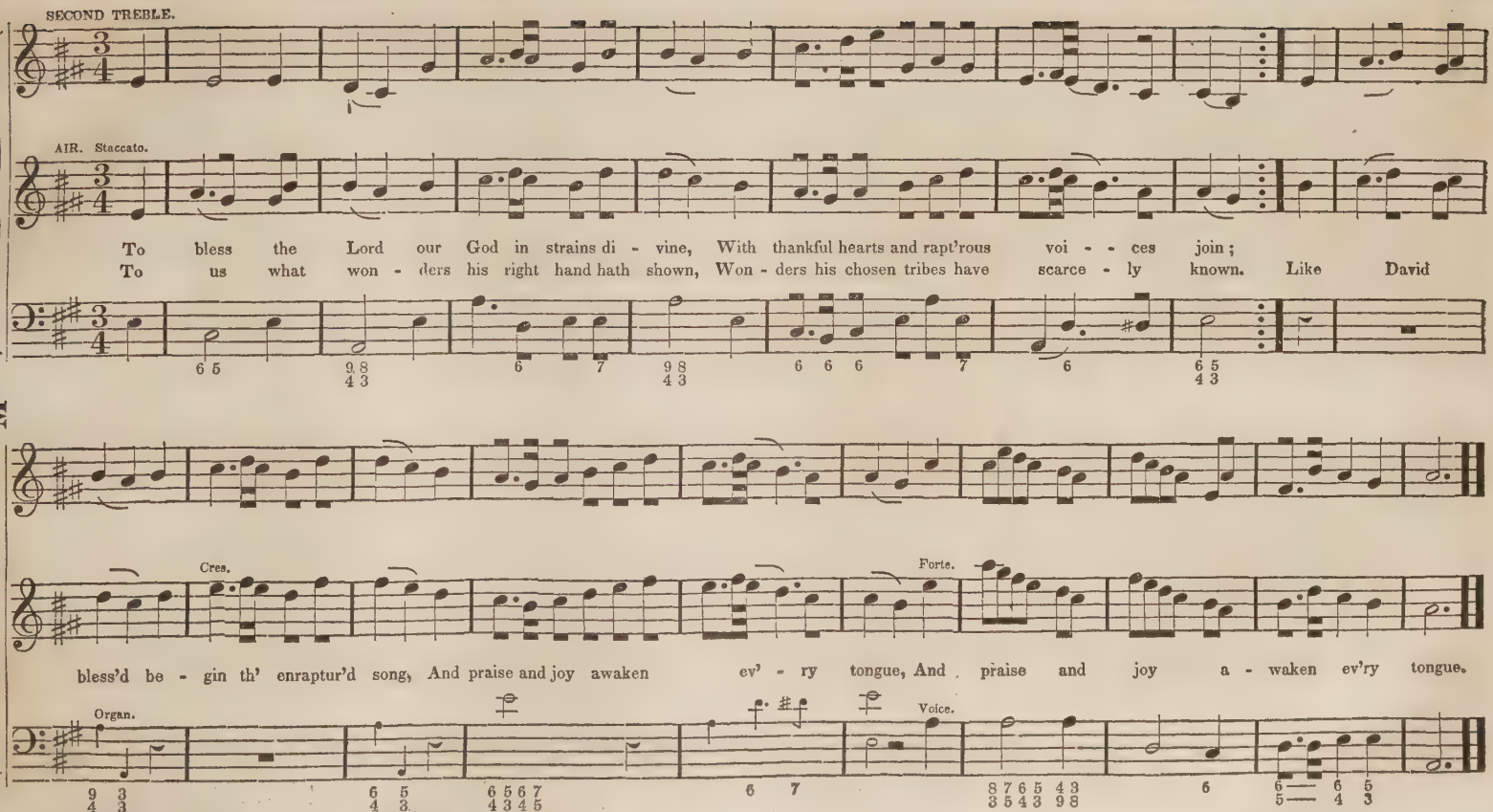
In this hymn, the words of the Chorus are to be sung at the close of each stanza; but, in other cases, the tune should be sung in stanzas of six lines.

WALWORTH.

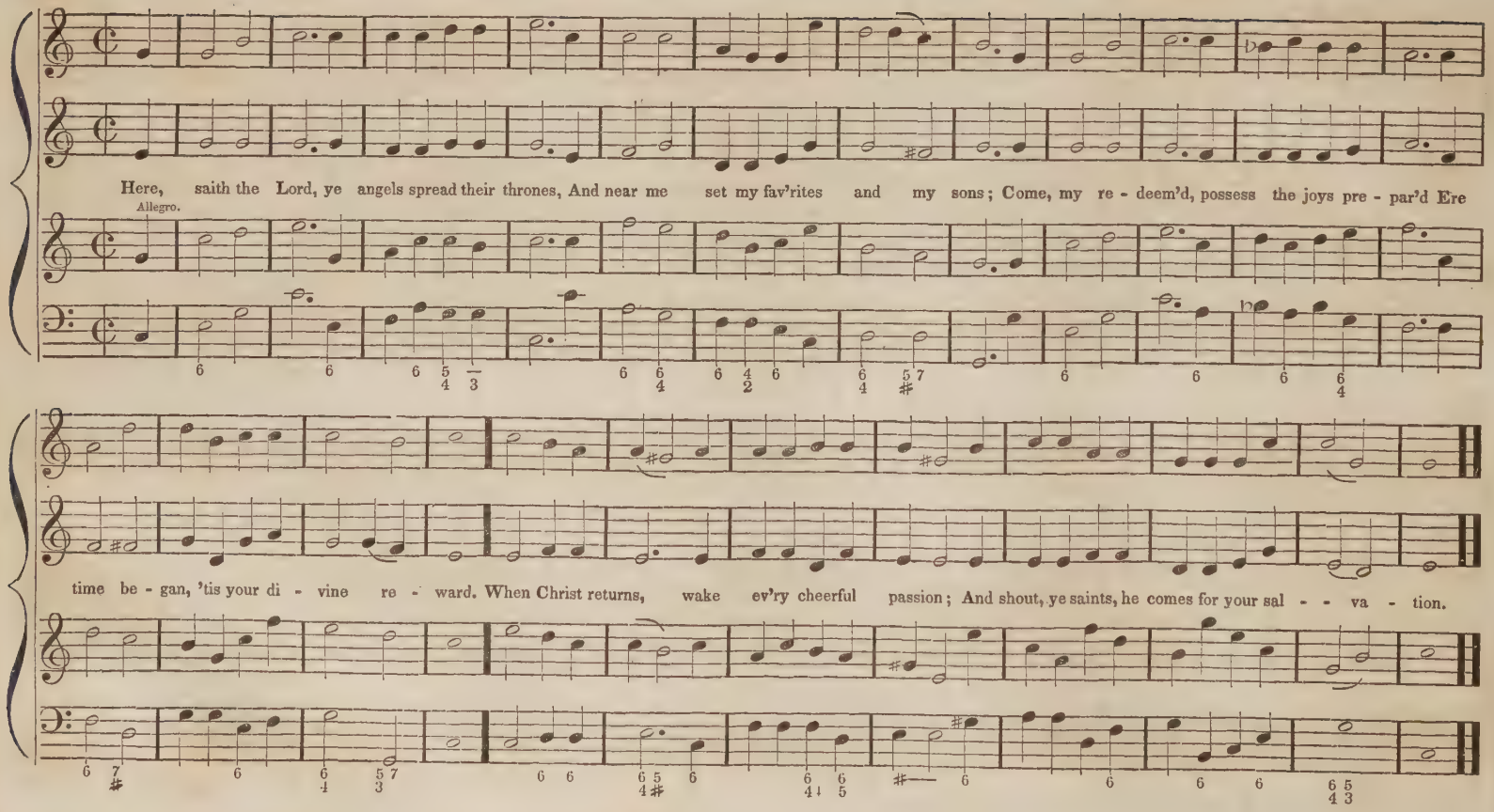
[10s as the 50th "to a New Tune;" or 10s and 11s as the 50th "to the Old Proper Tune."*]


TENOR.
AIR. Allegro. Con Spirito.
"New P." The Lord, the sov'reign, sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread, Thro' distant
"Old P." The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread, Thro' distant
(1)
(2)
("New.")
("Old Proper.")
worlds and regions of the dead; No more shall Atheists mock his long de - lay; His vengeance sleeps no more, behold the day!
worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n re - joi - ces, Lift up your heads ye saints with cheerful voi - ces.

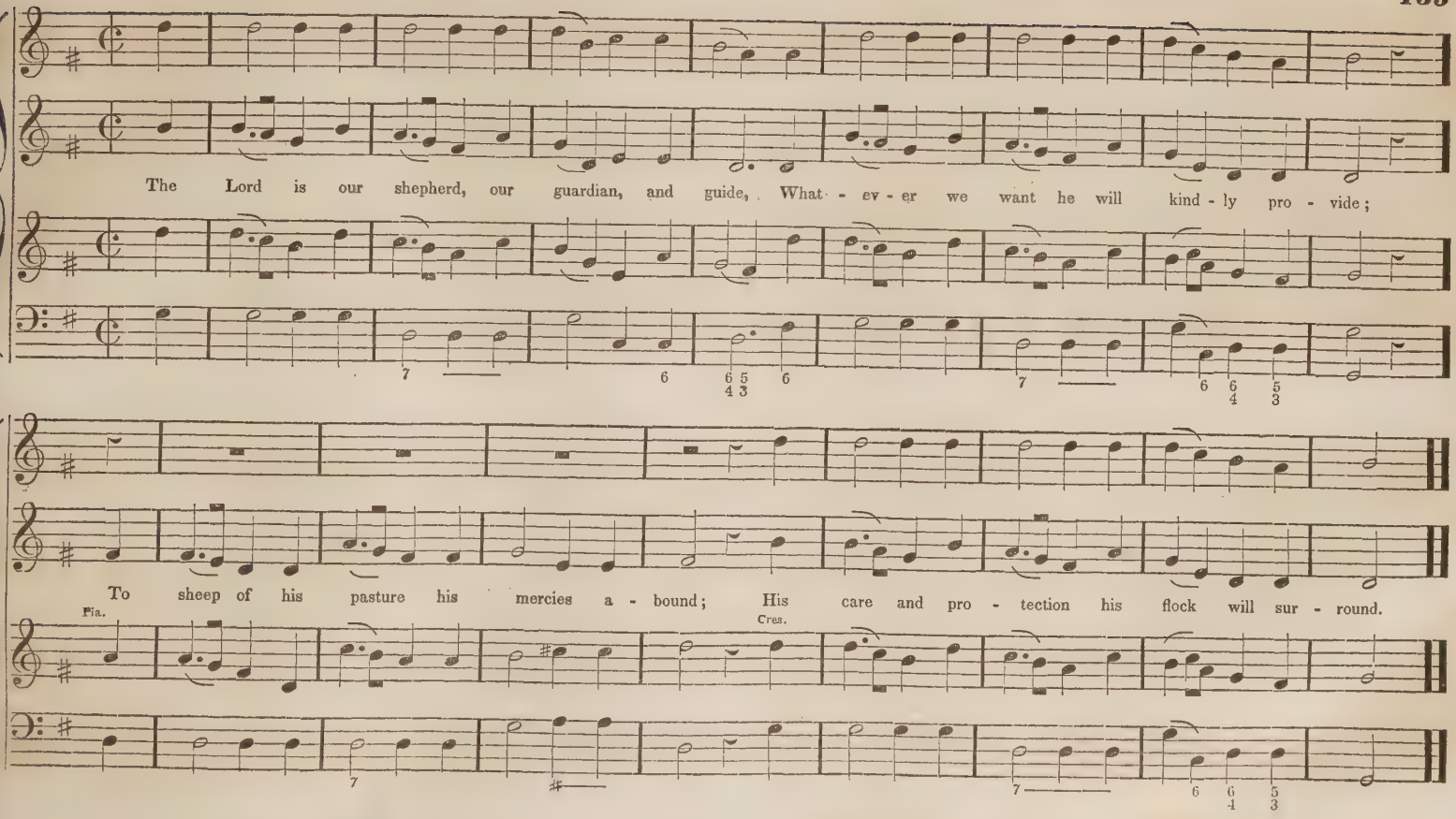
* The only difference there is between the two metres, occurs in the last two lines of each stanza: The small notes at the references (1) (2), and at the double close, are intended for the "Old Proper," while the full sized are intended for the "New."


SECOND TREBLE.
AIR. Staccato.
To bless the Lord our God in strains di - vine, With thankful hearts and rapt'rous voi - - ces join;
To us what won - ders his right hand hath shown, Won - ders his chosen tribes have scarce - ly known. Like David
M
Cres.
Forte.
bless'd be - gin th' enraptur'd song, And praise and joy awaken ev' - ry tongue, And praise and joy a - waken ev'ry tongue.
Organ.
Voice.

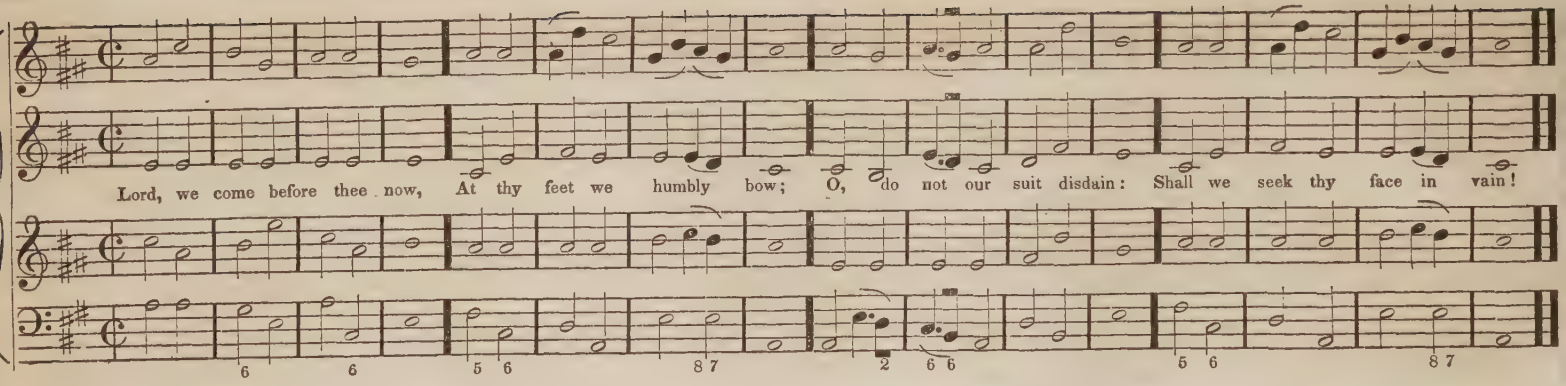
† By omitting the repeat, this tune may be adapted to stanzas of four lines.


Here, saith the Lord, ye angels spread their thrones, And near me set my fav'rites and my sons; Come, my re - deem'd, possess the joys pre - par'd Ere
Allegro.
time be - gan, 'tis your di - vine re - ward. When Christ returns, wake ev'ry cheerful passion; And shout, ye saints, he comes for your sal - - va - tion.

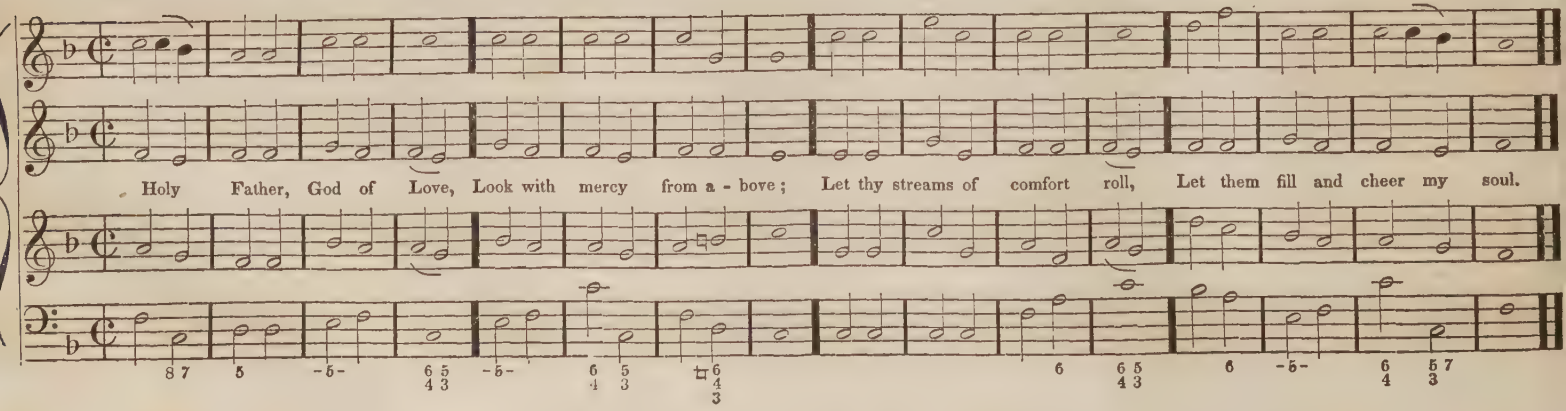
GOSHEN. ELEVENS. (PECULIAR.)


The Lord is our shepherd, our guardian, and guide, What - ev - er we want he will kind - ly pro - vide;
To sheep of his pasture his mercies a - bound; His care and pro - tection his flock will sur - round.
Fia.
Cres.

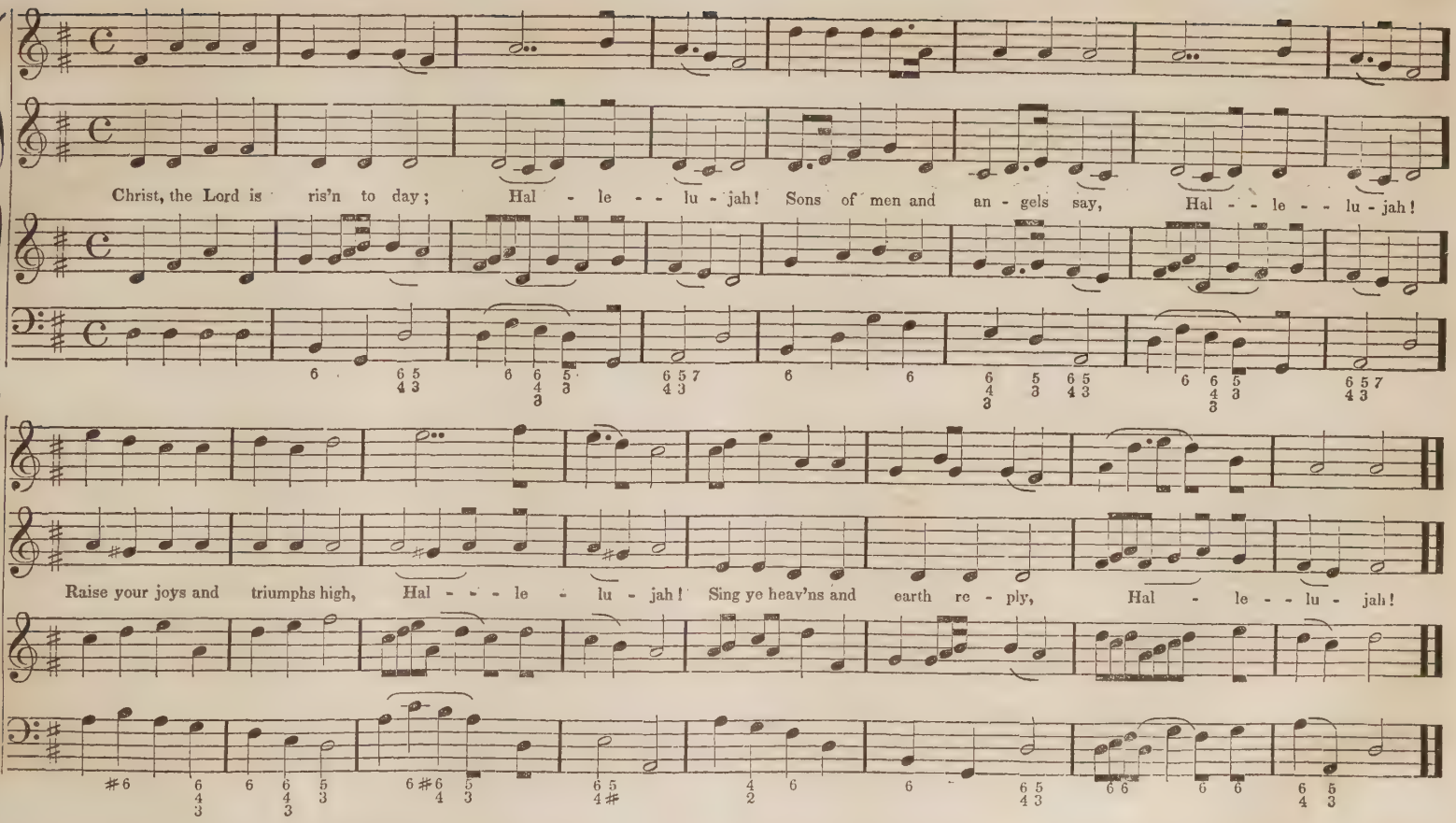
NUREMBURGH. Sevens. [German Air.]

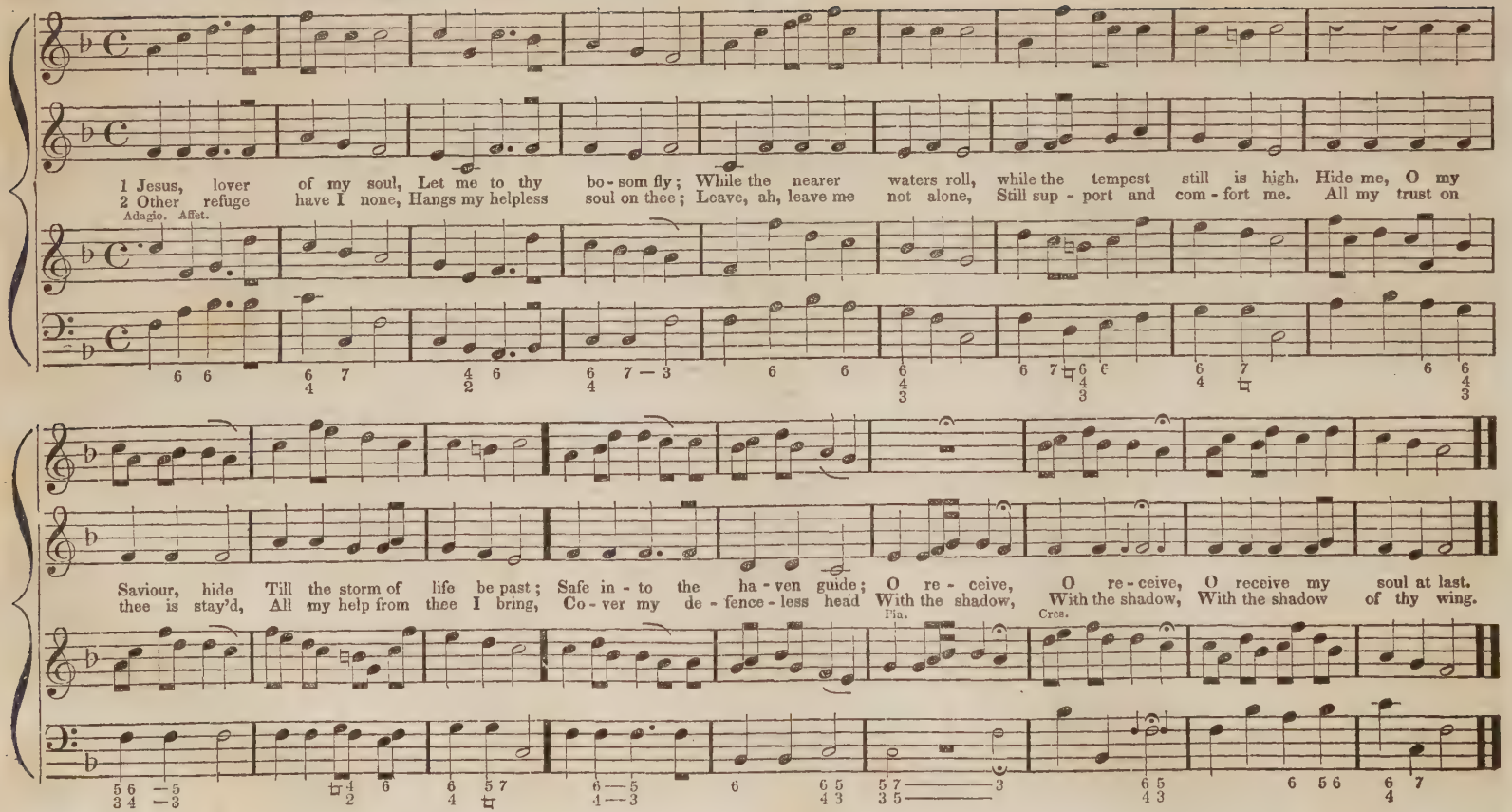


MESSINA. Sevens. [Kozeluch.]

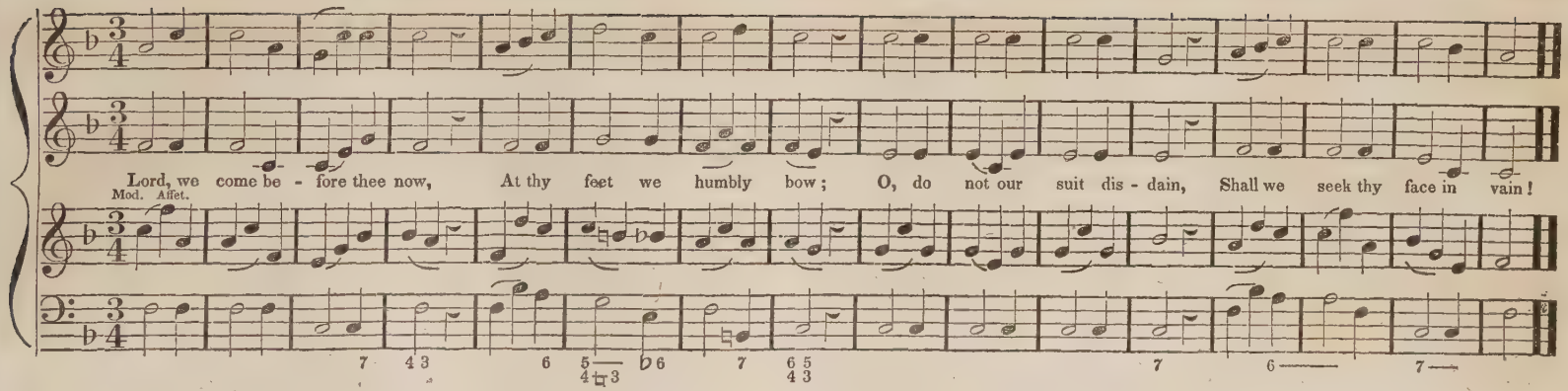


EASTER HYMN. SEVENS.

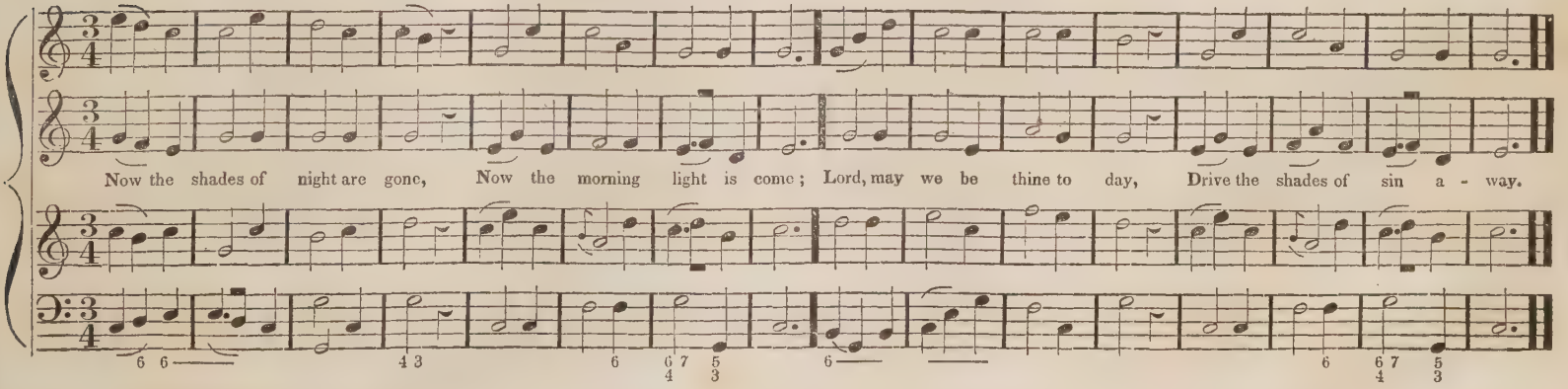

Christ, the Lord is ris'n to day; Hal - le - - lu - jah! Sons of men and an - gels say, Hal - - le - - lu - jah!
Raise your joys and triumphs high, Hal - - - le - lu - jah! Sing ye heav'ns and earth re - ply, Hal - le - - lu - jah!

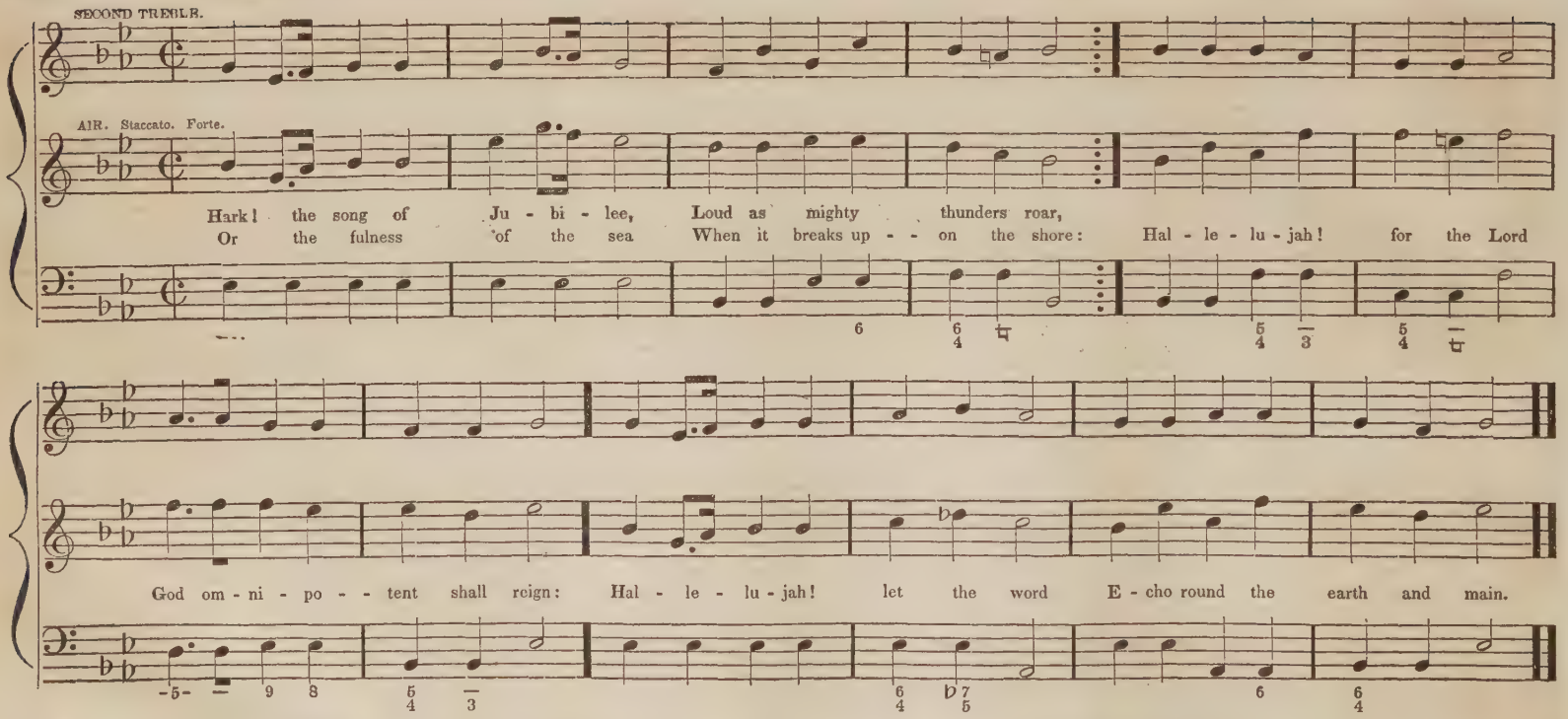

1 Jesus, lover of my soul, Let me to thy bo - som fly; While the nearer waters roll, while the tempest still is high. Hide me, O my
2 Other refuge have I none, Hangs my helpless soul on thee; Leave, ah, leave me not alone, Still sup - port and com - fort me. All my trust on
Adagio. Affet.
Saviour, hide Till the storm of life be past; Safe in - to the ha - ven guide; O re - ceive, O re - ceive, O receive my soul at last.
thee is stay'd, All my help from thee I bring, Co - ver my de - fence - less head With the shadow, With the shadow, With the shadow of thy wing.
Pia.
Cres.

WALTON. Sevens.



GERMAN AIR. Sevens.

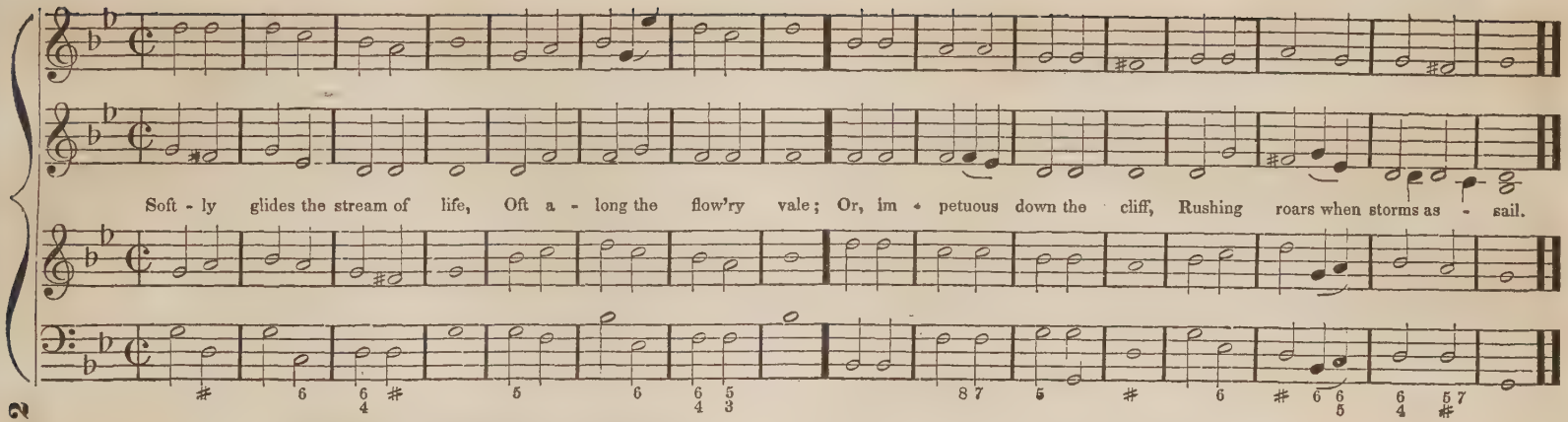



SECOND TREBLE.
AIR. Staccato. Forte.
Hark! the song of Ju - bi - lee, Loud as mighty thunders roar,
Or the fulness of the sea When it breaks up - on the shore: Hal - le - lu - jah! for the Lord
God om - ni - po - - tent shall reign: Hal - le - lu - jah! let the word E - cho round the earth and main.

2 Hallelujah! [pia.] hark! [for.] the sound,
From the depth unto the skies,
Wakes above, beneath, around,
All creation's harmonies:
See Jehovah's banner furl'd;
Sheath'd his sword; [pia.] he speaks: [for.] 'tis done,
And the kingdoms of this world
Are the kingdoms of his Son.

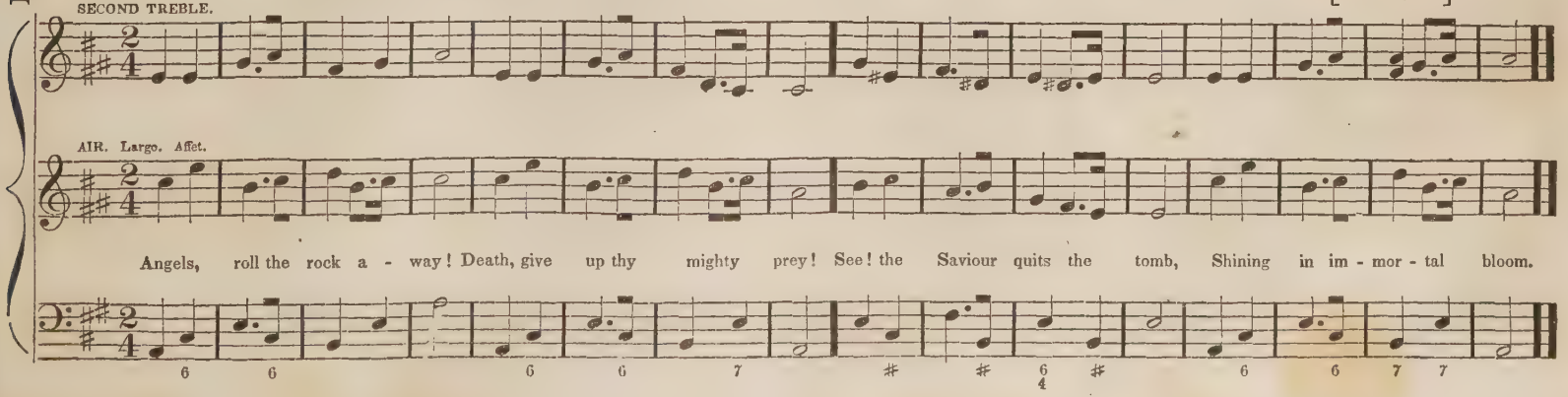
3 He shall reign from pole to pole
With illimitable sway:
He shall reign, when, like a scroll,
Yonder heav'ns have pass'd away:
Then the end;—[mod. pia.] beneath his rod
Man's last enemy shall fall;
[For.] Hallelujah! Christ in God,
God in Christ, is all in all.

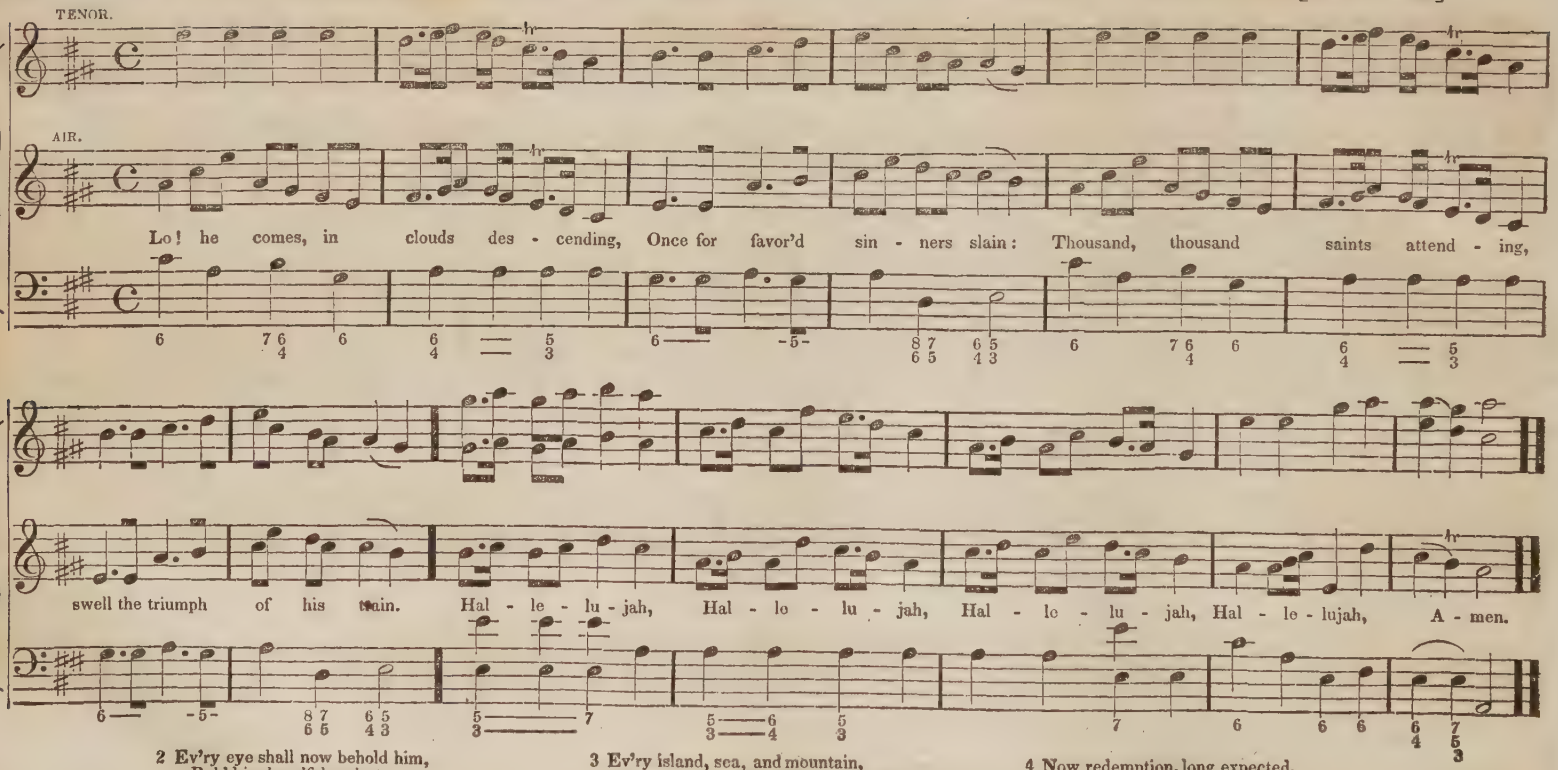
NORWICH. Sevens. [L. Mason.]



M 2

GERMAN HYMN. Sevens. [Pleyel.]

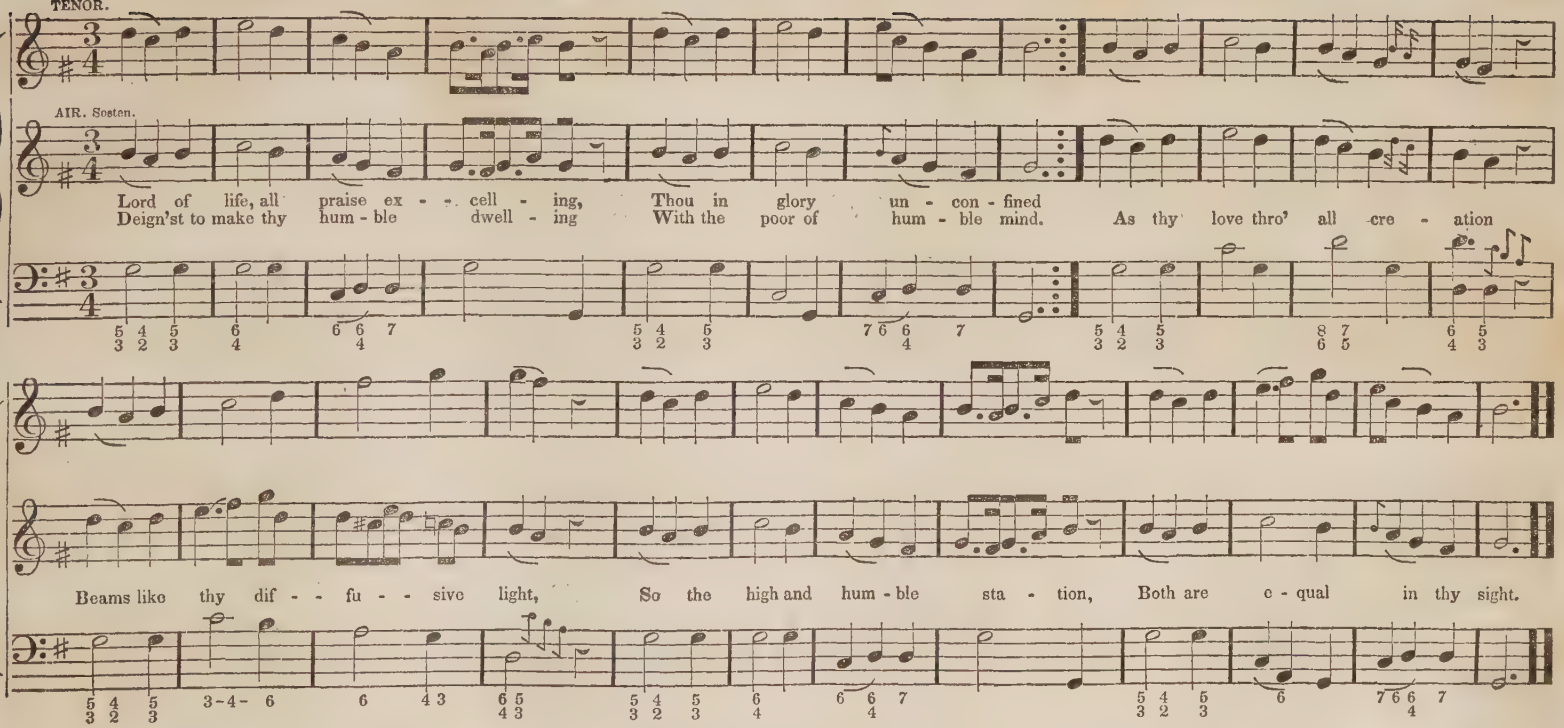

SECOND TREBLE.
AIR. Largo. Affet.
Angels, roll the rock a - way! Death, give up thy mighty prey! See! the Saviour quits the tomb, Shining in im - mor - tal bloom.


TENOR.
AIR.
Lo! he comes, in clouds des - cending, Once for favor'd sin - ners slain: Thousand, thousand saints attend - ing,
swell the triumph of his train. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lujah, A - men.

2 Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at nought and sold him,
Pierc'd and nail'd him to the tree,
[Mod. Affet.] Deeply wailing,
[Cres. For.] Shall the true Messiah see.

3 Ev'ry island, sea, and mountain,
Heav'n and earth shall flee [Pia.] away;
[Cres.] All who hate him, must, confounded,
Hear the trump proclaim the day;
[For.] Come to judgment,
Come to judgment, come away.

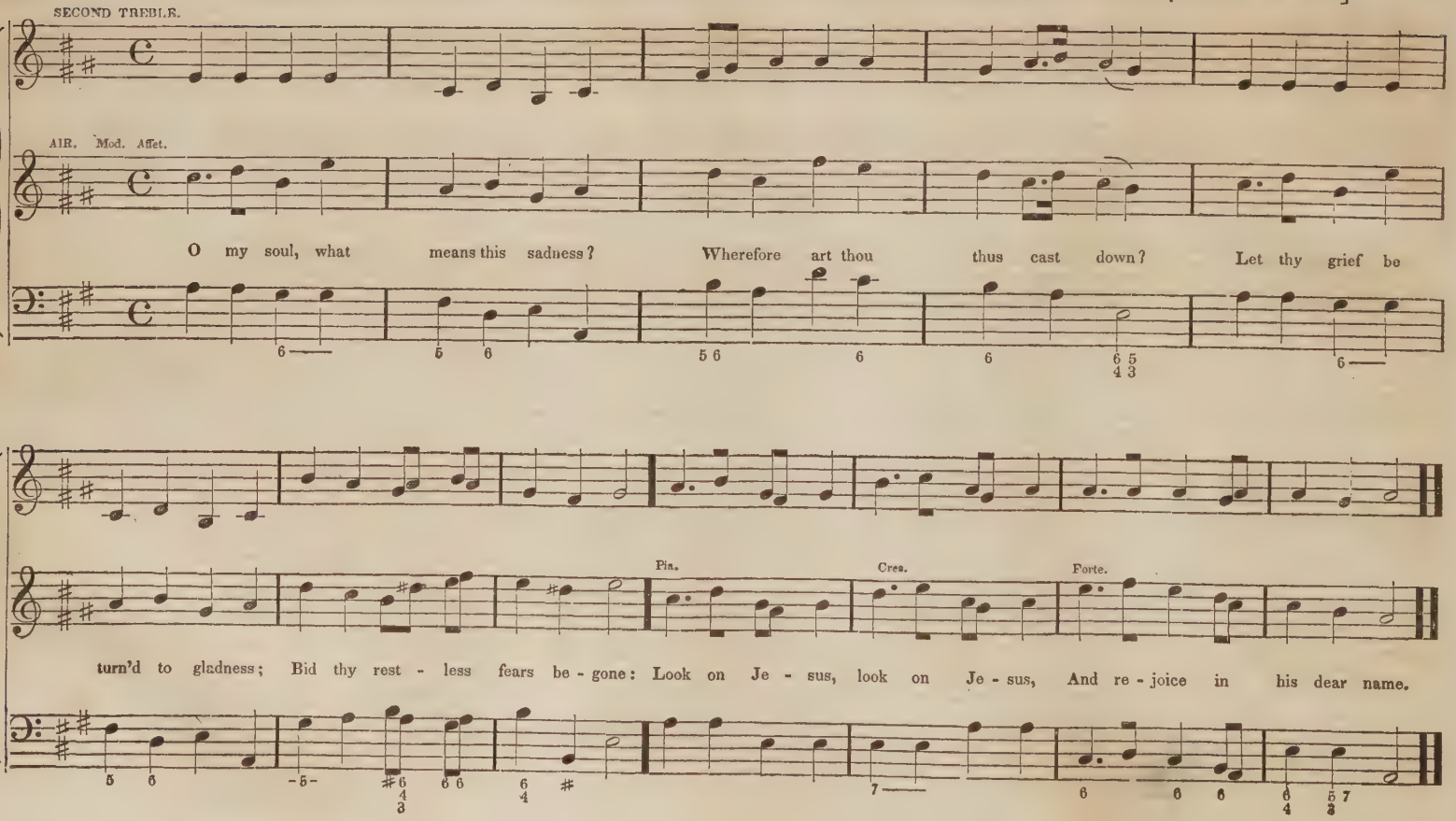
4 Now redemption, long expected,
See, in solemn pomp appear!
All his saints, by man rejected,
[Cres.] Now shall meet him in the air.
Hallelujah;
[For.] See the day of God appear.


TENOR.
AIR. Sosten.
Lord of life, all praise ex - - cell - ing, Thou in glory un - con - fined
Deign'st to make thy hum - ble dwell - ing With the poor of hum - ble mind.
As thy love thro' all cre - ation
Beams like thy dif - - fu - - sive light, So the high and hum - ble sta - tion, Both are e - qual in thy sight.

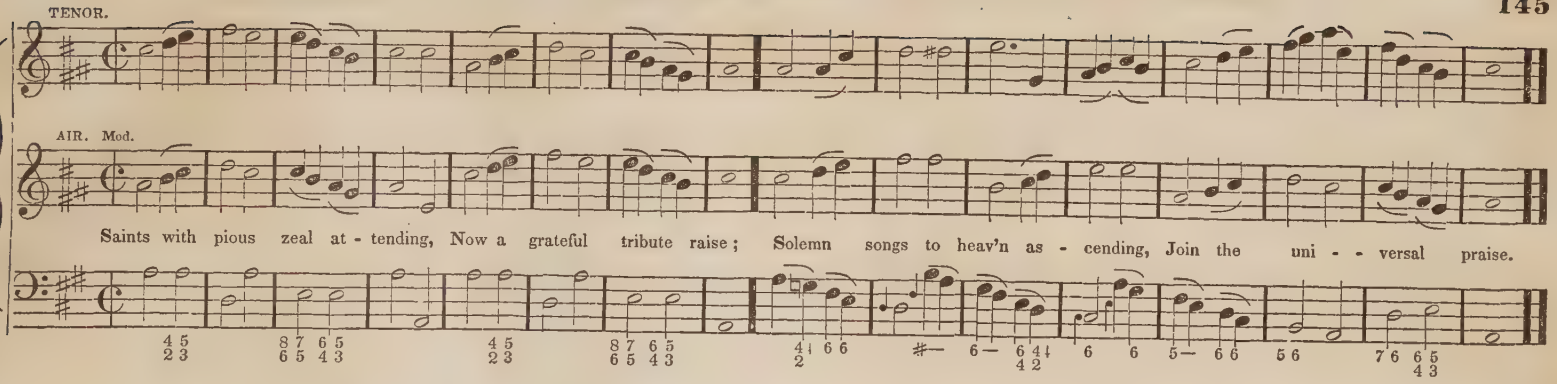
Thus thy care, for all providing,
Warm'd thy faithful prophet's tongue;
Who, the lot of all deciding,
To thy chosen Israel sung:
When thine harvest yields thee pleasure;
Thou the golden sheaf shalt bind;
To the poor belongs the treasure
Of the scatter'd ears behind.

When thine olive plants increasing,
Pour their plenty o'er thy plain,
Grateful, thou shalt take the blessing,
But not search the bow again.
When thy favor'd vintage flowing,
Gladdens thy autumnal scene,
Own the bounteous hand bestowing,
But thy vines the poor shall glean.

Still we read thy word declaring
Mercy, Lord, thine own decree;
Mercy, every sorrow sharing,
Warms the heart resembling thee.
Still the orphan and the stranger,
Still the widow owns thy care,
Screen'd by thee in every dangor,
Heard by thee in every prayer.


SECOND TREBLE.
AIR. Mod. Affet.
O my soul, what means this sadness? Wherefore art thou thus cast down? Let thy grief be
turn'd to gladness; Bid thy rest - less fears be - gone: Look on Je - sus, look on Je - sus, And re - joice in his dear name.
Pia.
Cres.
Forte.

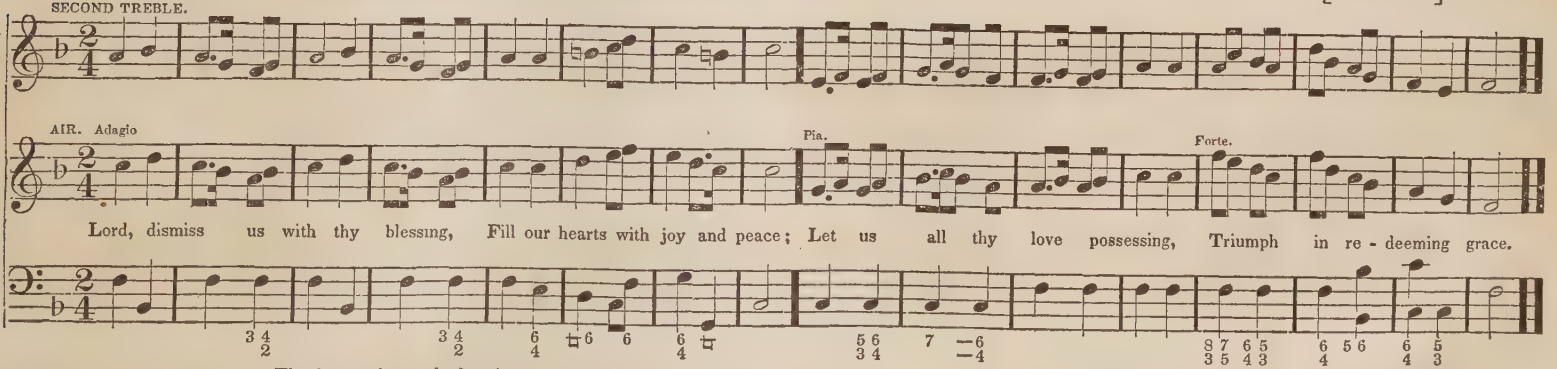
WORSHIP. EIGHTS AND SEVENS.


TENOR.
AIR. Mod.
Saints with pious zeal at - tending, Now a grateful tribute raise; Solemn songs to heav'n as - cending, Join the uni - - versal praise.

N

DISMISSION. EIGHTS AND SEVENS.

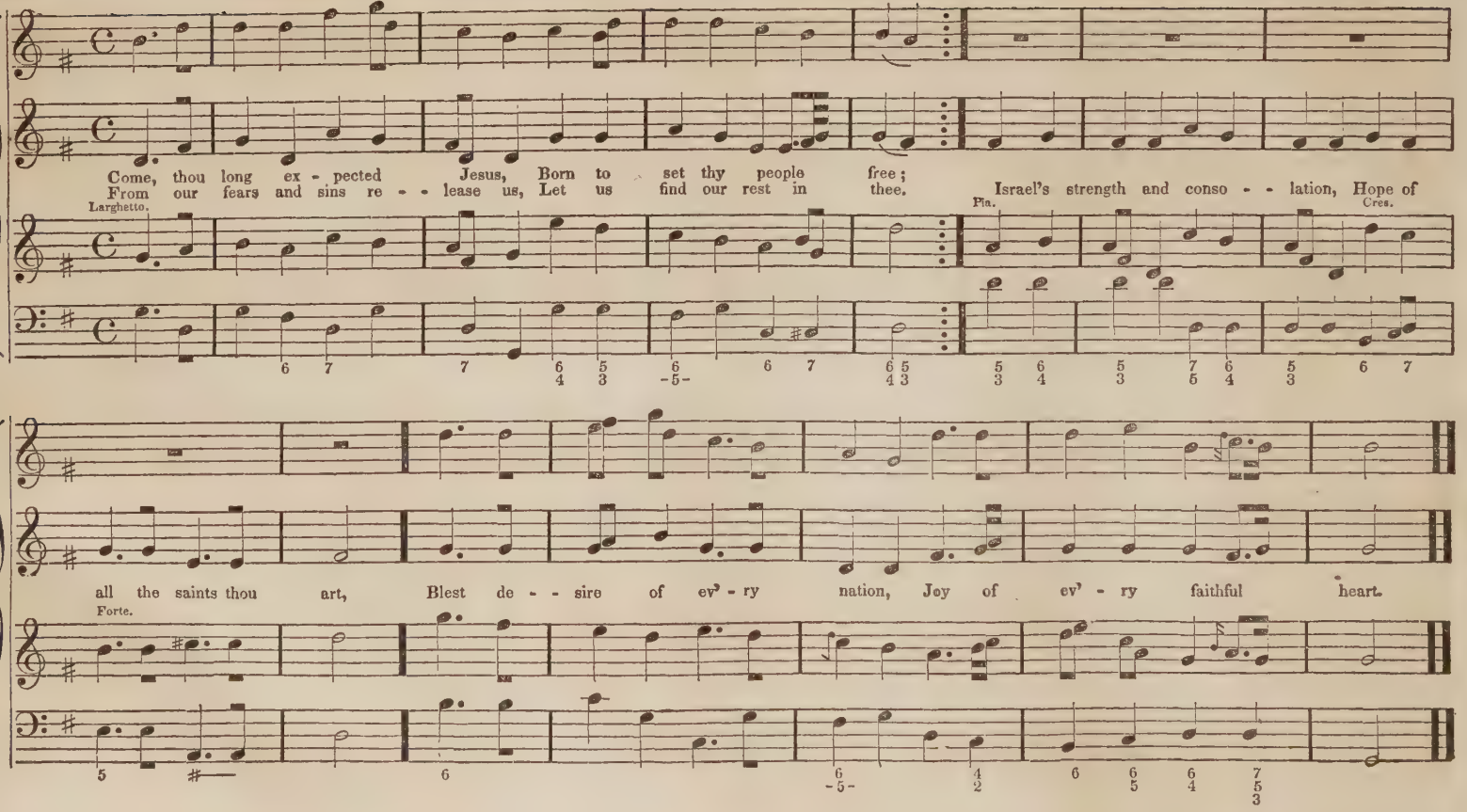
[ITALIAN.]

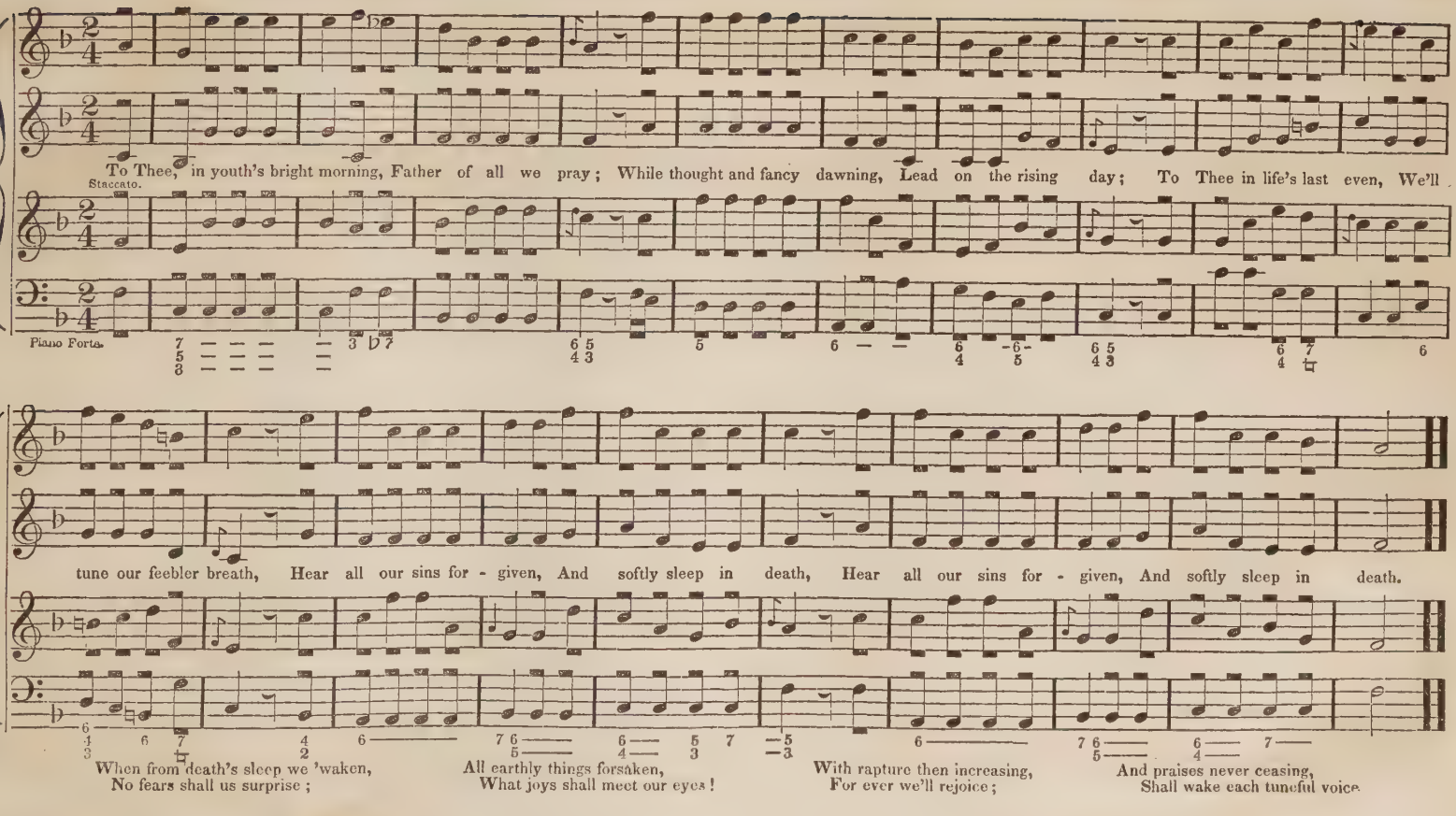

SECOND TREBLE.
AIR. Adagio
Pia.
Forte.
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in re - deeming grace.

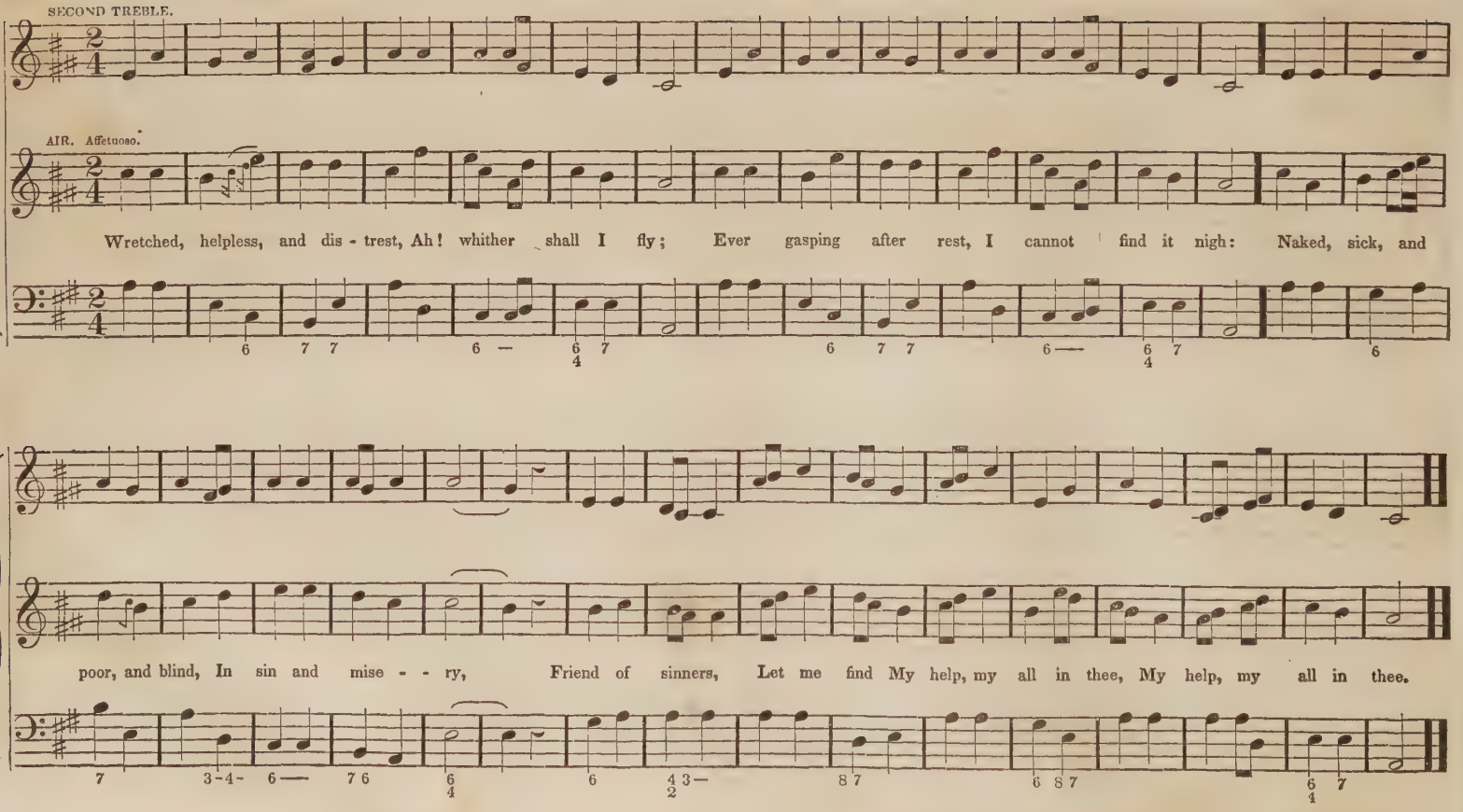
Thanks we give, and adoration,
For the Gospel's joyful sound;
May the fruit of thy salvation
In our hearts and lives be found.

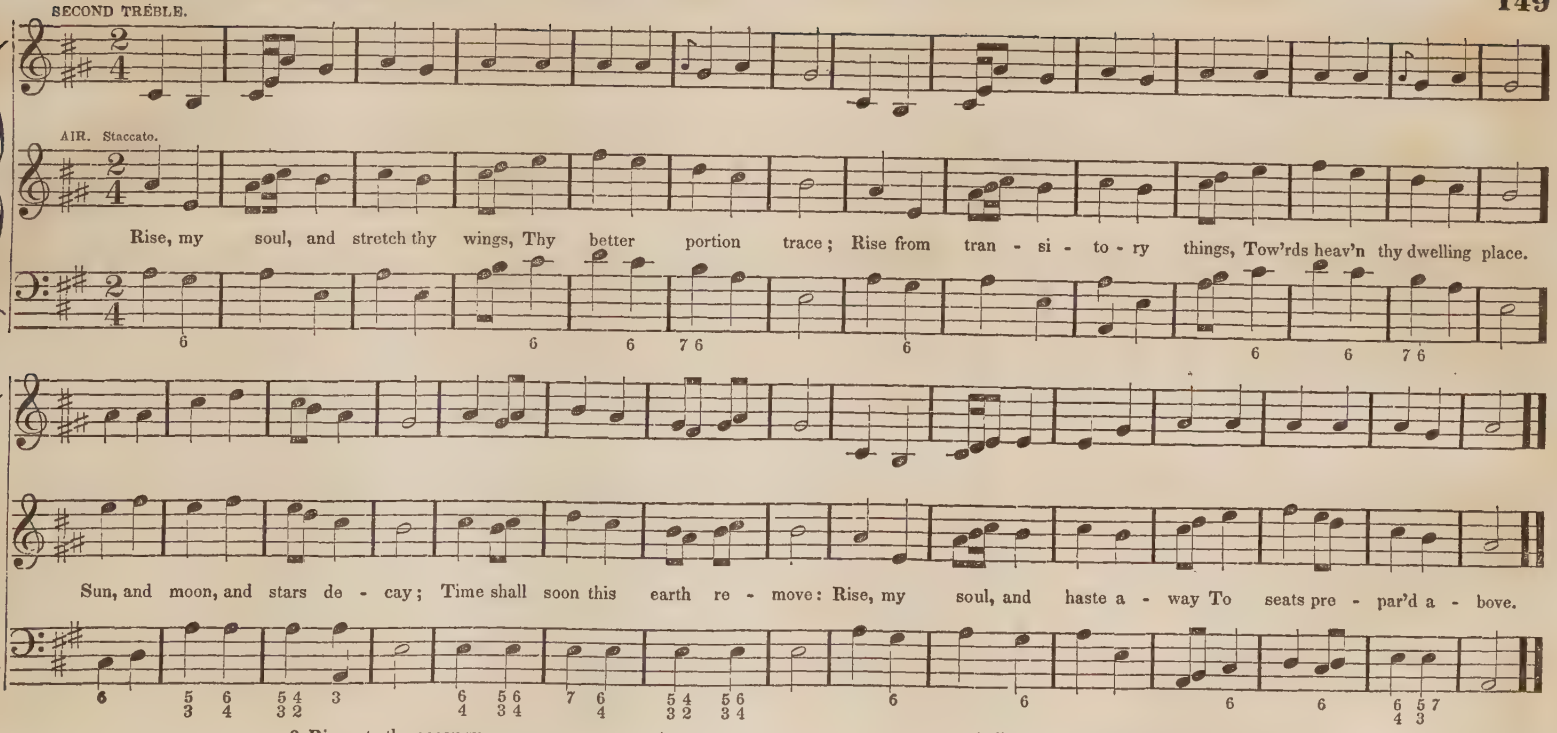
[Pia.] Jesus, thou art all compassion;
Pure, unbounded love thou art;
Visit us with thy salvation,
Enter ev'ry trembling heart.

[End with verse first.]


Come, thou long ex - pected Jesus, Born to set thy people free;
From our fears and sins re - - lease us, Let us find our rest in thee.
Larghetto.
Israel's strength and conso - - lation, Hope of
Pia.
Cres.
all the saints thou art, Blest de - - sire of ev' - ry nation, Joy of ev' - ry faithful heart.
Forte.

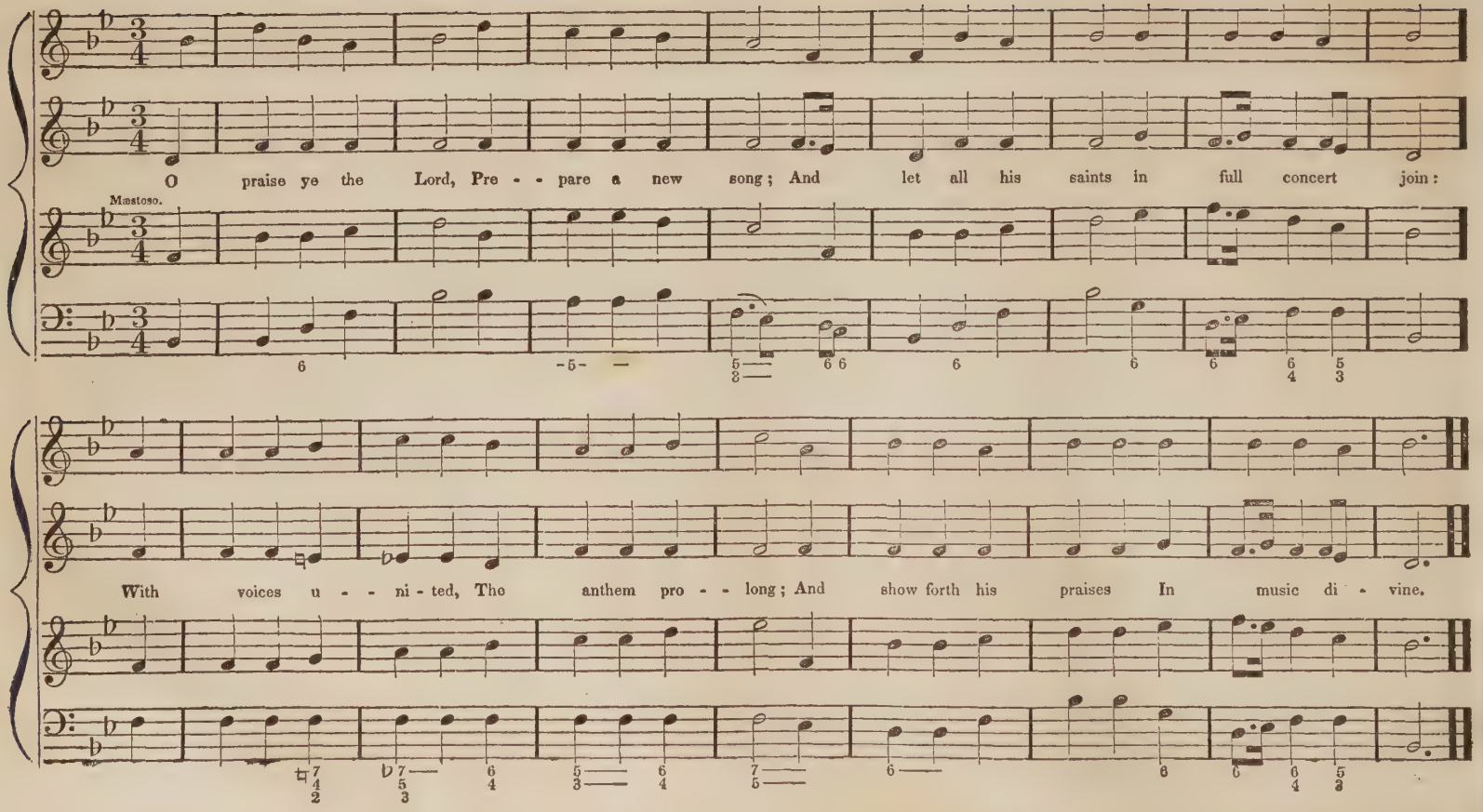

To Thee, in youth's bright morning, Father of all we pray; While thought and fancy dawning, Lead on the rising day; To Thee in life's last even, We'll
Staccato.
Piano Forte.
tune our feebler breath, Hear all our sins for - given, And softly sleep in death, Hear all our sins for - given, And softly sleep in death.
When from death's sleep we 'waken, No fears shall us surprise;
All earthly things forsaken, What joys shall meet our eyes!
With rapture then increasing, For ever we'll rejoice;
And praises never ceasing, Shall wake each tuneful voice

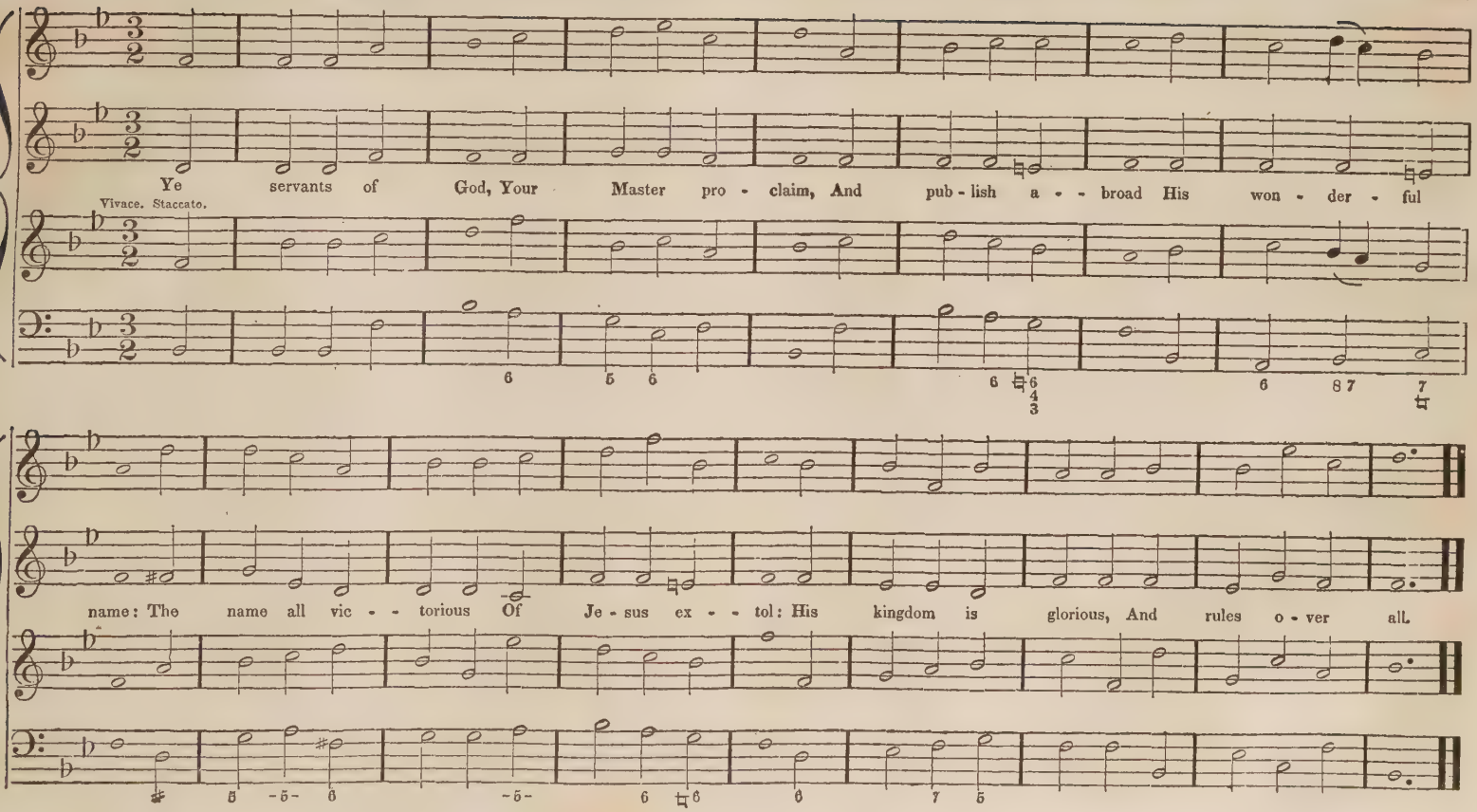

SECOND TREBLE.
AIR. Affetuoso.
Wretched, helpless, and dis - trest, Ah! whither shall I fly; Ever gasping after rest, I cannot find it nigh: Naked, sick, and
poor, and blind, In sin and mise - - ry, Friend of sinners, Let me find My help, my all in thee, My help, my all in thee.

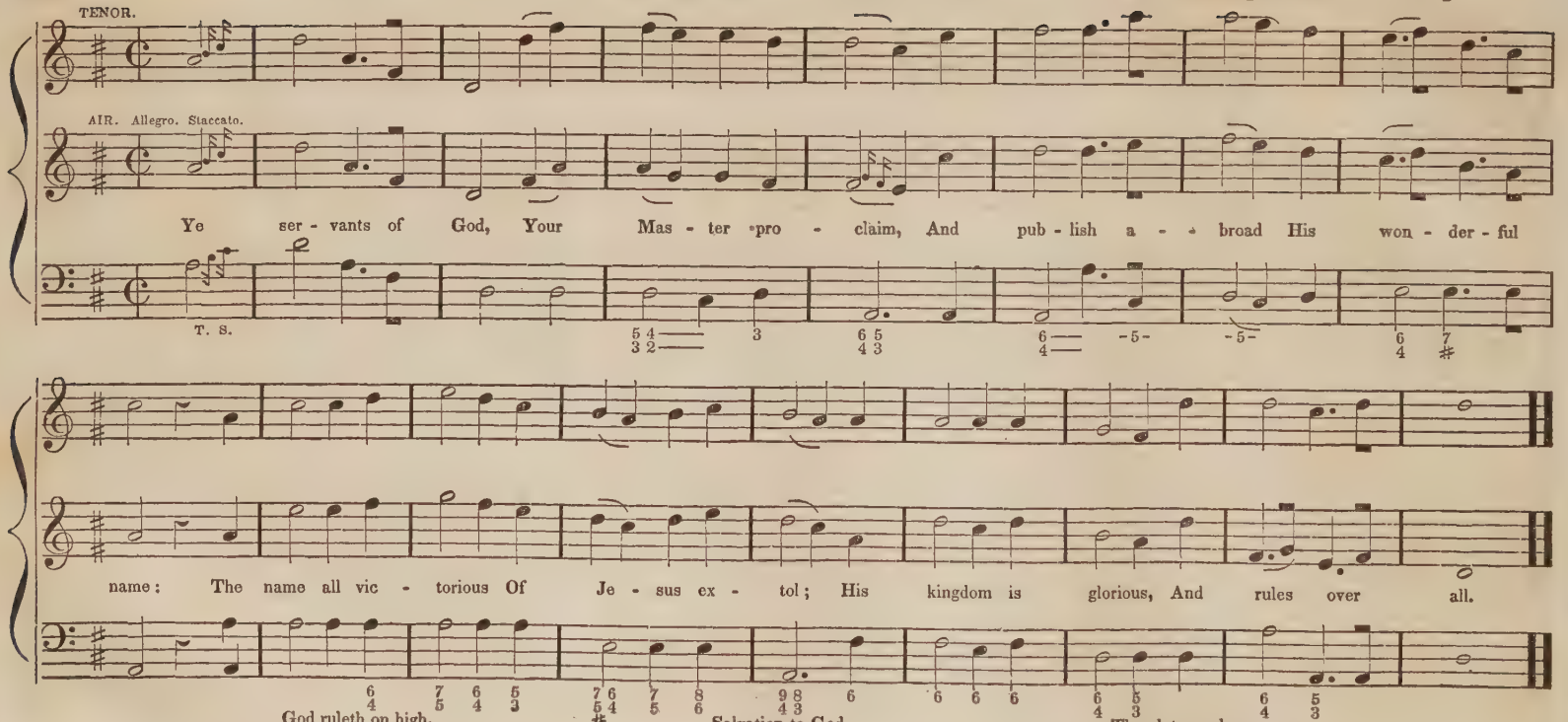

SECOND TREBLE.
AIR. Staccato.
Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rds heav'n thy dwelling place.
Sun, and moon, and stars de - cay; Time shall soon this earth re - move: Rise, my soul, and haste a - way To seats pre - par'd a - bove.

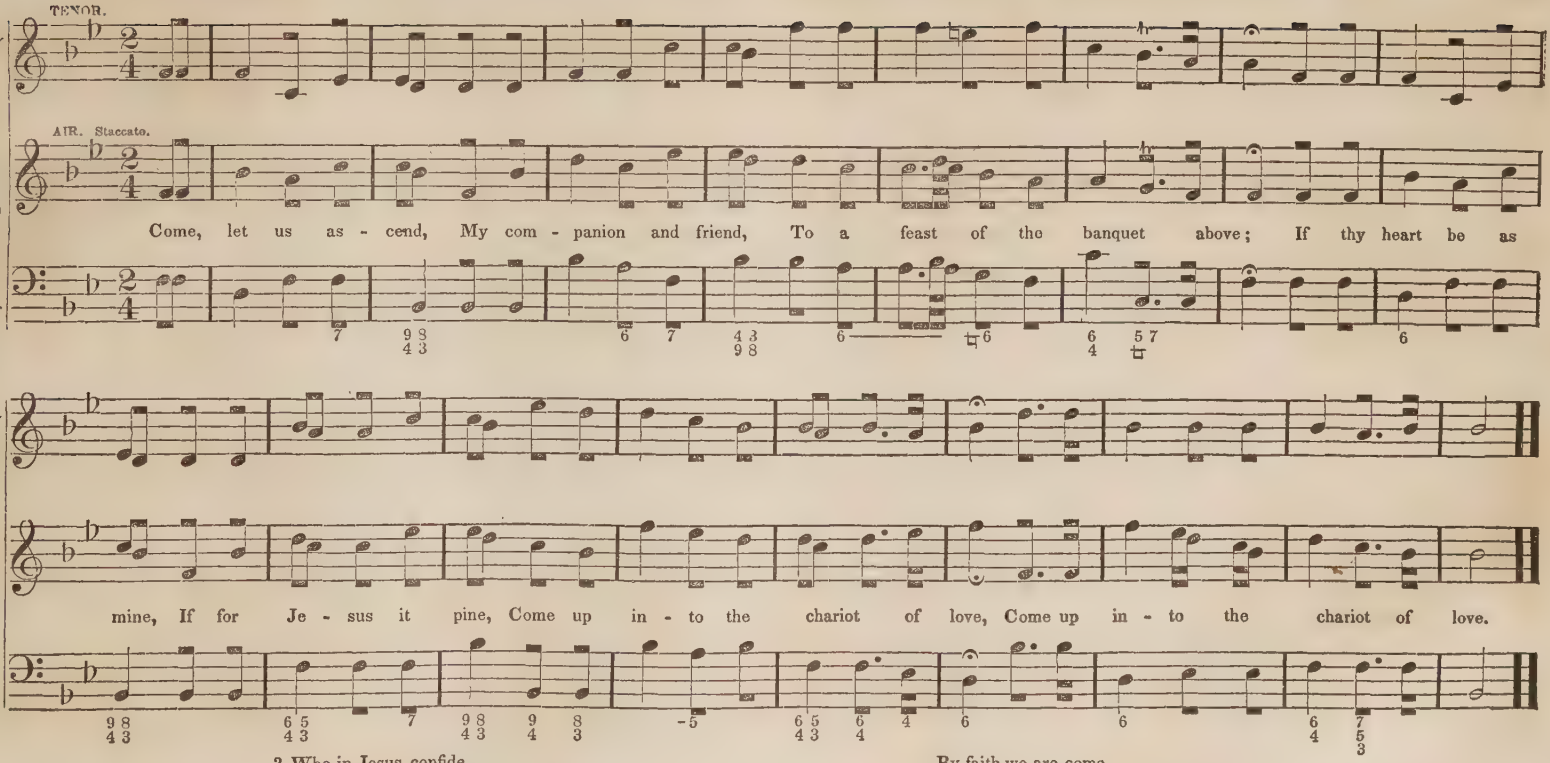
2 Rivers to the ocean run,
Nor stay in all their course;
Fire, ascending, seeks the sun;
Both speed them to their source
So a soul that's born of God,
[Pia.] Pants to view his glorious face;
[Cres.] Upward tends to his abode
To rest in his embrace.

[Pia.] 3 Cease, ye pilgrims, cease to mourn;
[Cres.] Press onward to the prize;
Soon the Saviour will return
[For.] Triumphant in the skies.
[Dim.] Yet a season and you know,
Happy entrance will be giv'n,
[For.] All our sorrows left below,
And earth exchang'd for heav'n.


Maestoso.
O praise ye the Lord, Pre - - pare a new song; And let all his saints in full concert join:
With voices u - - ni - ted, The anthem pro - - long; And show forth his praises In music di - vine.


Ye servants of God, Your Master pro - claim, And pub - lish a - - broad His won - der - ful
Vivace. Staccato.
name: The name all vic - - torious Of Je - sus ex - - tol: His kingdom is glorious, And rules o - ver all.

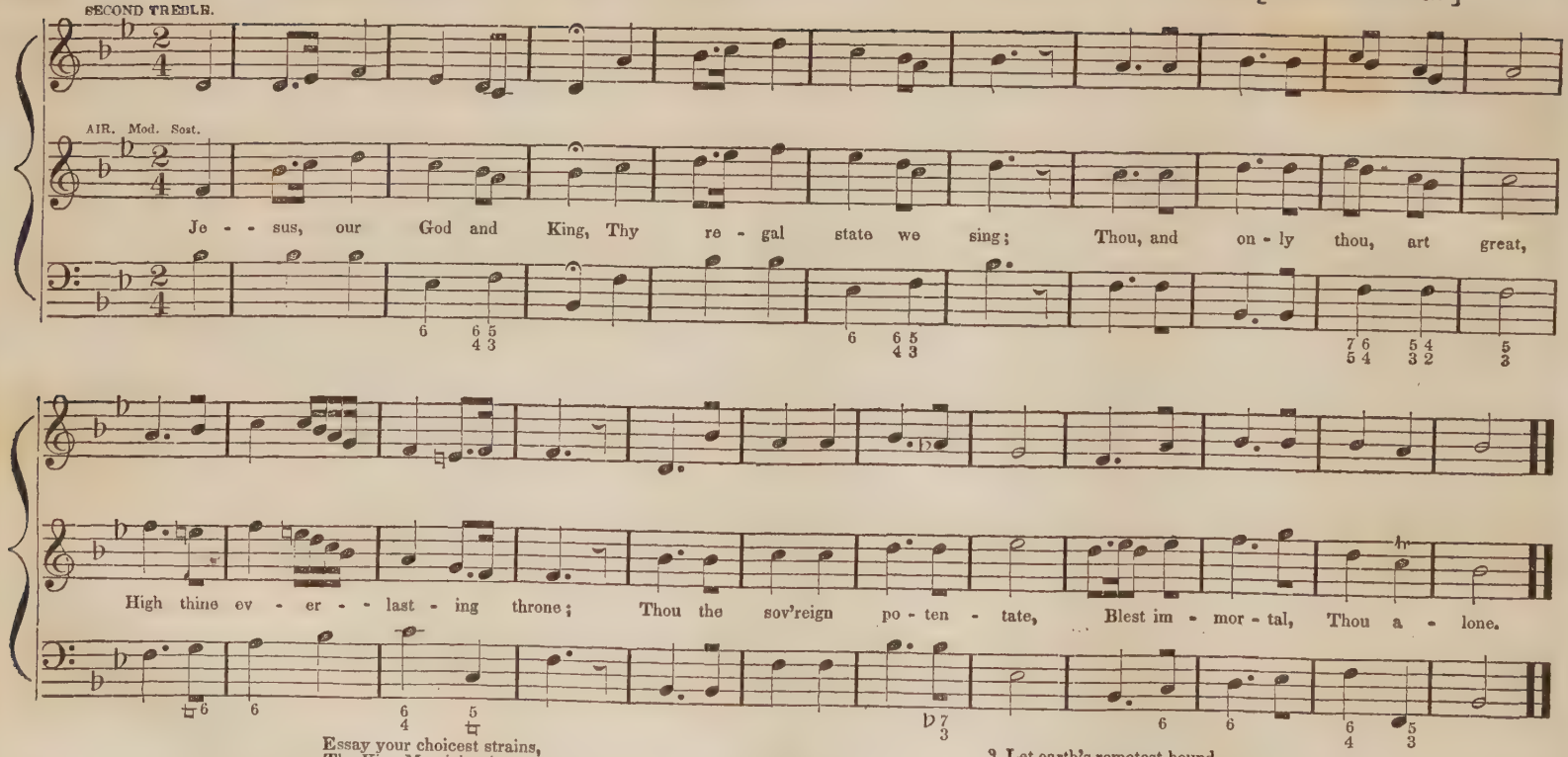

TENOR.
AIR. Allegro. Staccato.
Ye ser - vants of God, Your Mas - ter pro - claim, And pub - lish a - broad His won - der - ful
T. S.
name: The name all vic - torious Of Je - sus ex - tol; His kingdom is glorious, And rules over all.
God ruleth on high,
Almighty to save;
And still he is nigh,
His presence we have:
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.
Salvation to God,
Who sits on the throne;
Let all cry aloud,
And honour the Son:
Our Jesus' praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.
Then let us adore,
And give him his right;
All glory and pow'r,
And wisdom and might,
All honor and blessing,
With angels above,
And thanks never ceasing,
And infinite love.


TENOR.
AIR. Staccato.
Come, let us as - cend, My com - panion and friend, To a feast of the banquet above; If thy heart be as
mine, If for Je - sus it pine, Come up in - to the chariot of love, Come up in - to the chariot of love.

N 2

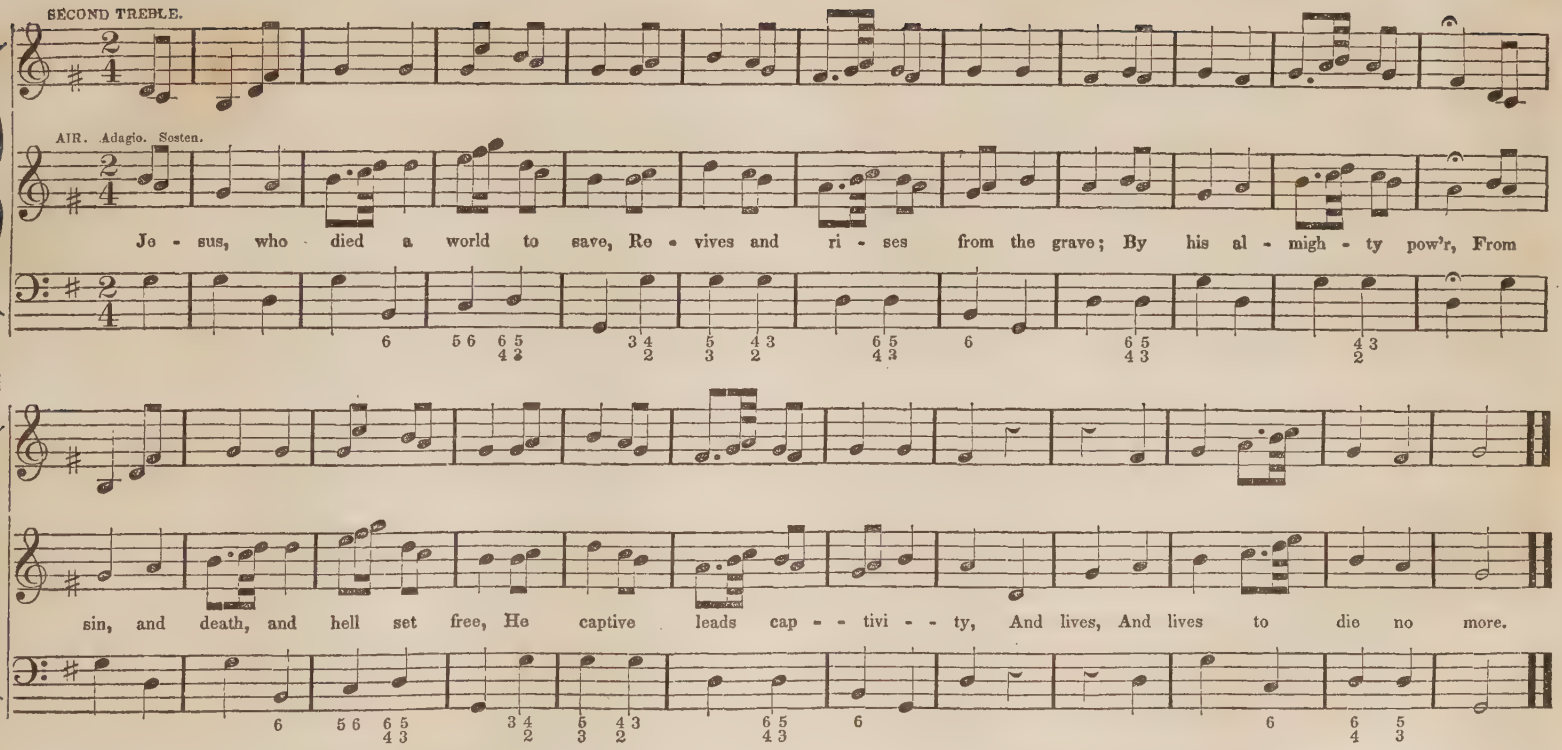
2 Who in Jesus confide,
They are bold to outride
All the storms of affliction beneath;
With the prophet we soar
To that heav'nly shore,
And outfly all the arrows of death.

By faith we are come
To our permanent home;
And by hope we the rapture improve;
By love we still rise
And look down on the skies,
For the heaven of heavens is love.


SECOND TREBLE.
AIR. Mod. Sost.
Je - - sus, our God and King, Thy re - gal state we sing; Thou, and on - ly thou, art great,
High thine ev - er - - last - ing throne; Thou the sov'reign po - ten - tate, Blest im - mor - tal, Thou a - lone.

Essay your choicest strains,
The King Messiah reigns;
Tune your harps, celestial choir,
Joyful, all your voices raise;
Christ, than earth born monarchs higher,
Sons of men and angels praise.

3 Let earth's remotest bound,
With echoing joys resound;
Christ to praise, let all conspire:
Praise to Christ doth all belong:
Shout, ye first born sons of fire;
Earth, repeat the glorious song.


SECOND TREBLE.
AIR. Adagio. Sosten.
Je - sus, who died a world to save, Re - vives and ri - ses from the grave; By his al - migh - ty pow'r, From
sin, and death, and hell set free, He captive leads cap - - tivi - - ty, And lives, And lives to die no more.

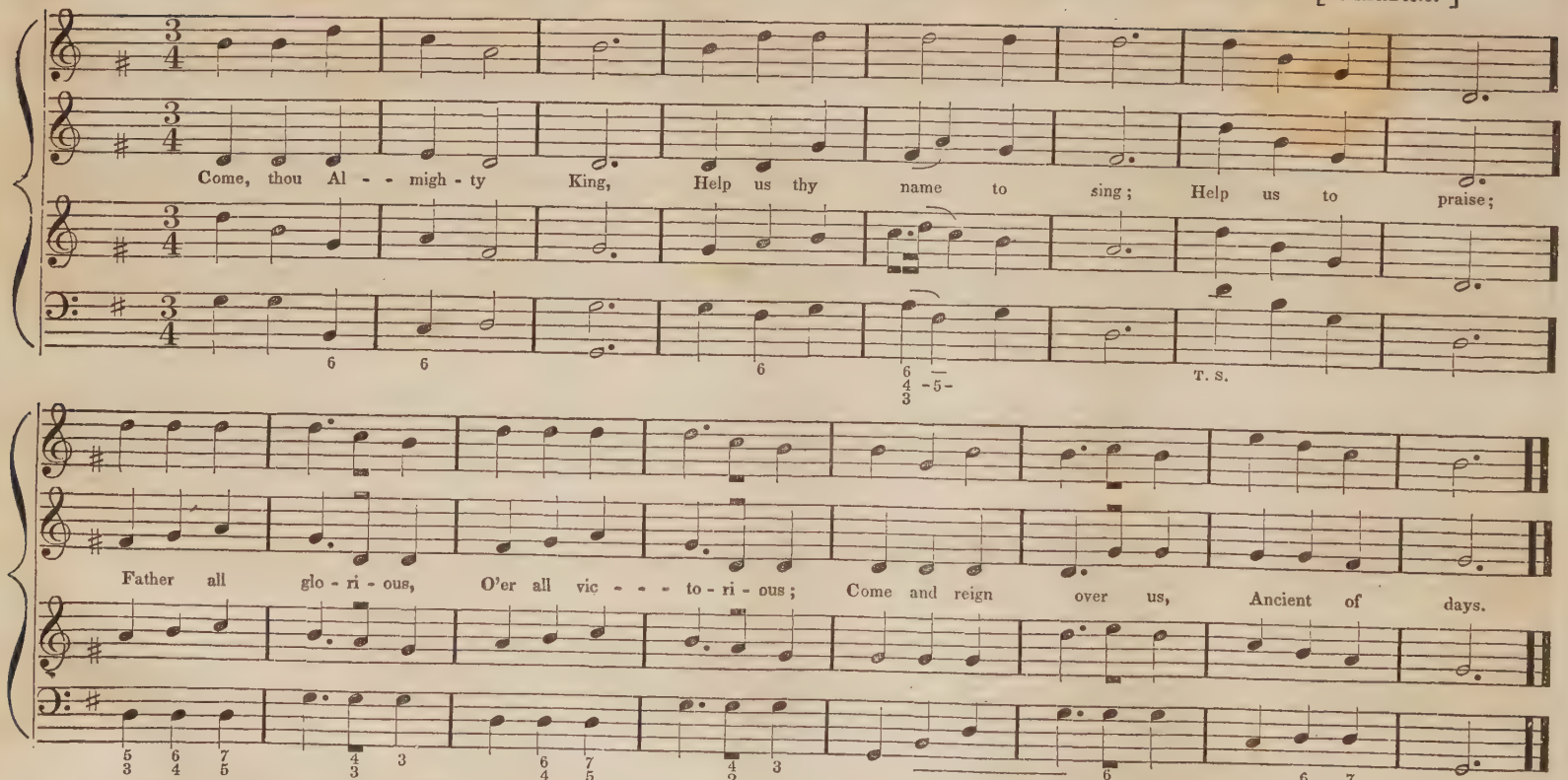
2 Plenteous he is in truth and grace;
He offers pardon to our race,
He bids us turn and live:
His saving grace for all is free;
Transgression, sin, iniquity,
He freely doth forgive.

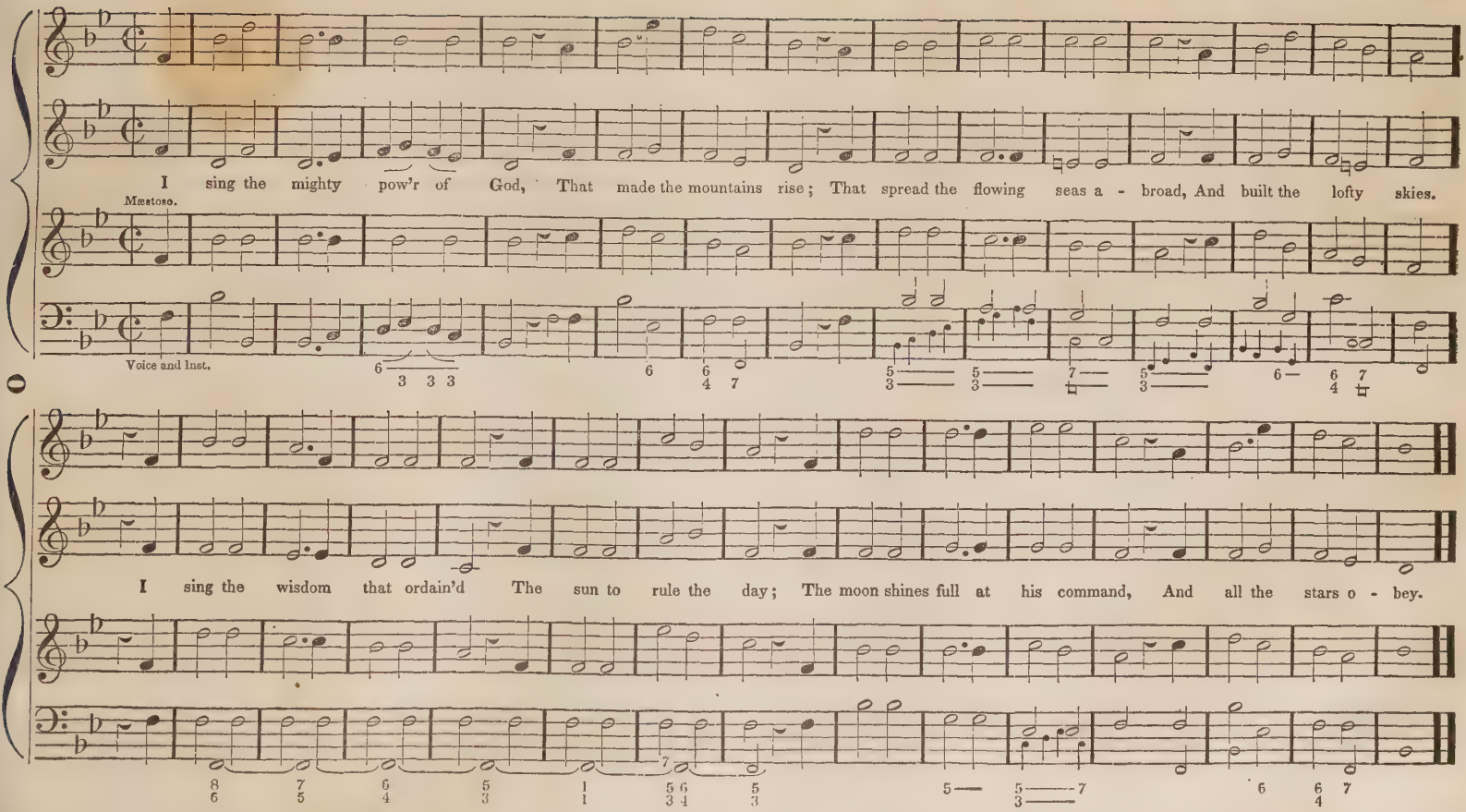
3 Hail, great Emanuel, balmy name,
Thy praise the ransom'd will proclaim;
Thee we Physician call;
We own no other cure but thine,
Thou the deliverer divine,
Our health, our life, our all.

HYMN TO THE TRINITY.

SIXES AND FOURS.

[GIARDINI.]


Come, thou Al - - migh - ty King, Help us thy name to sing; Help us to praise;
T. S.
Father all glo - ri - ous, O'er all vic - - - to - ri - ous; Come and reign over us, Ancient of days.
[Pia. Mod.] Come, Holy Comforter, Thy sacred witness bear In this glad hour:
[Cres. For.] Thou who almighty art, Now rule in every heart, And ne'er from us depart, Spirit of power.
To the great One in Three, Eternal praises be Hence evermore:
His sovereign majesty May we in glory see, And to eternity Love and adore.


I sing the mighty pow'r of God, That made the mountains rise; That spread the flowing seas a - broad, And built the lofty skies.
Maestoso.
Voice and Inst.
I sing the wisdom that ordain'd The sun to rule the day; The moon shines full at his command, And all the stars o - bey.

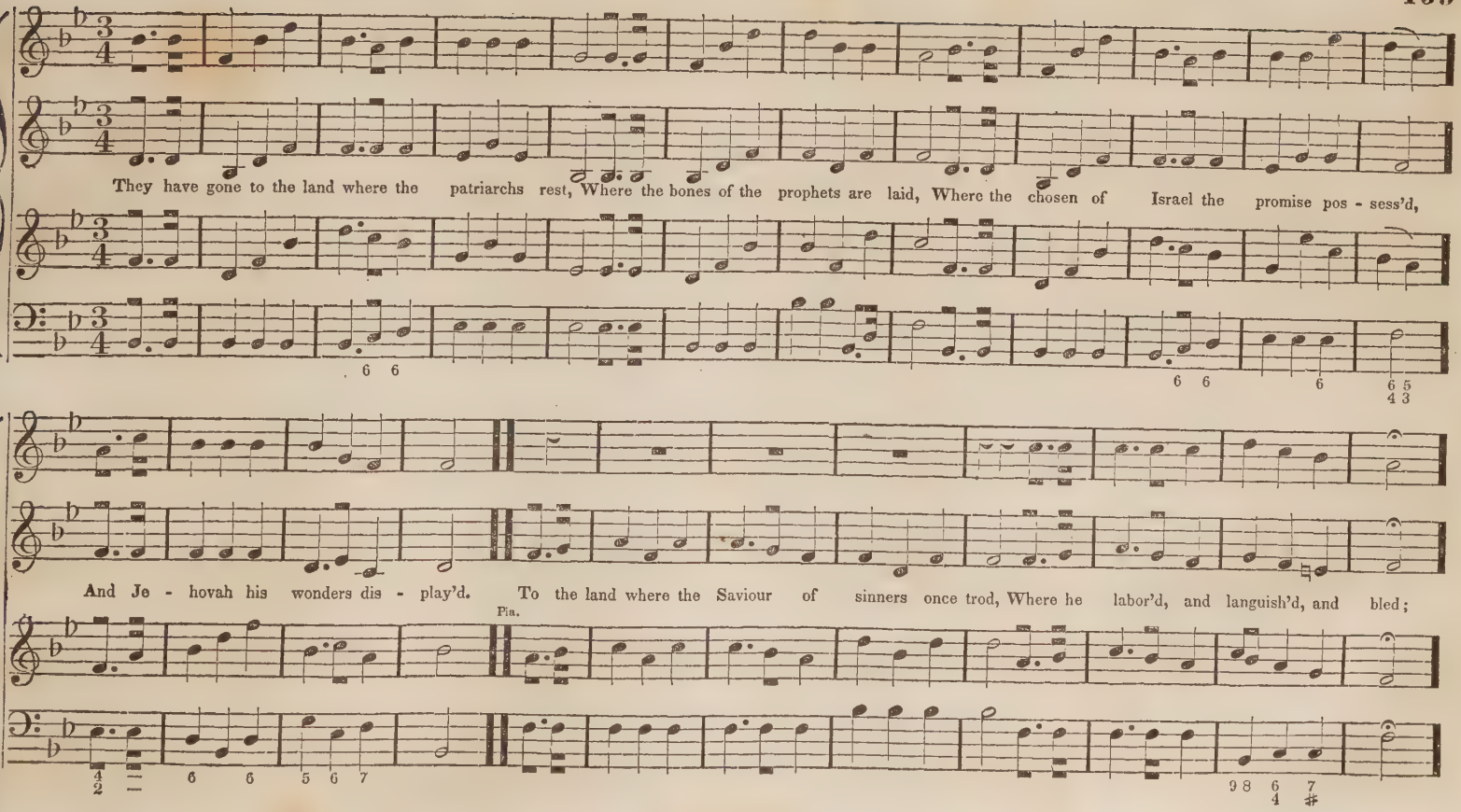
HARBOROUGH. C. M. With a Chorus. [Shrubsole.]

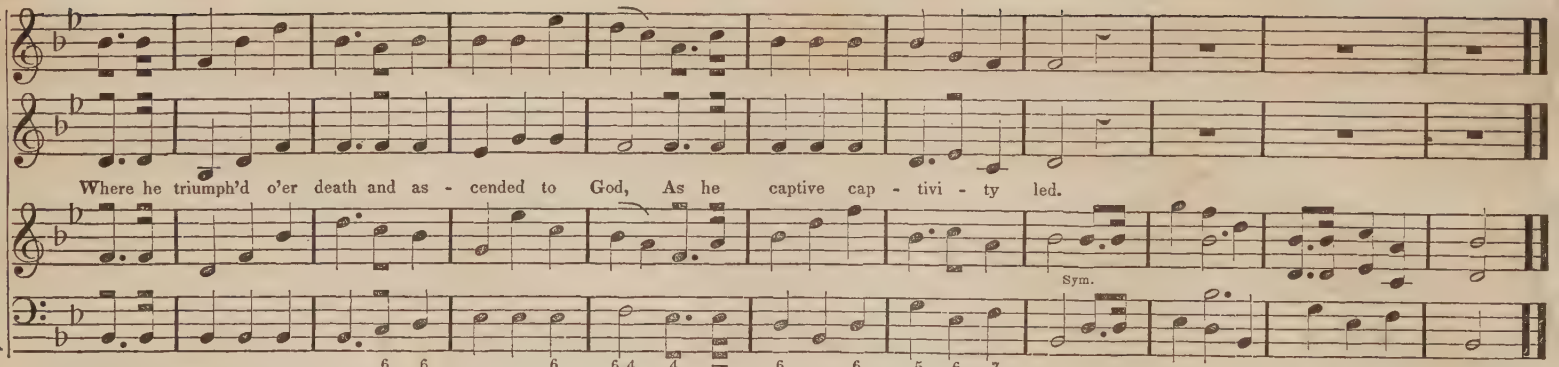
All hail, the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal di - a - dem, And crown him, crown him, crown him, crown him Lord of all.

SOFTLY THE SHADE. L. M. [Beethoven.]

Mod. Pastorale.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns a - midst the spheres.


They have gone to the land where the patriarchs rest, Where the bones of the prophets are laid, Where the chosen of Israel the promise pos - sess'd,
And Je - hovah his wonders dis - play'd. To the land where the Saviour of sinners once trod, Where he labor'd, and languish'd, and bled;
Pia.

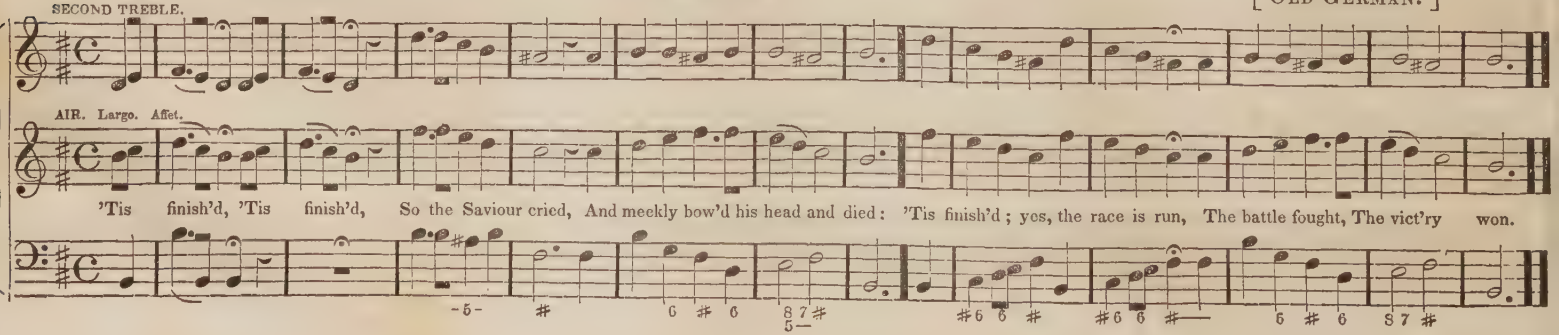


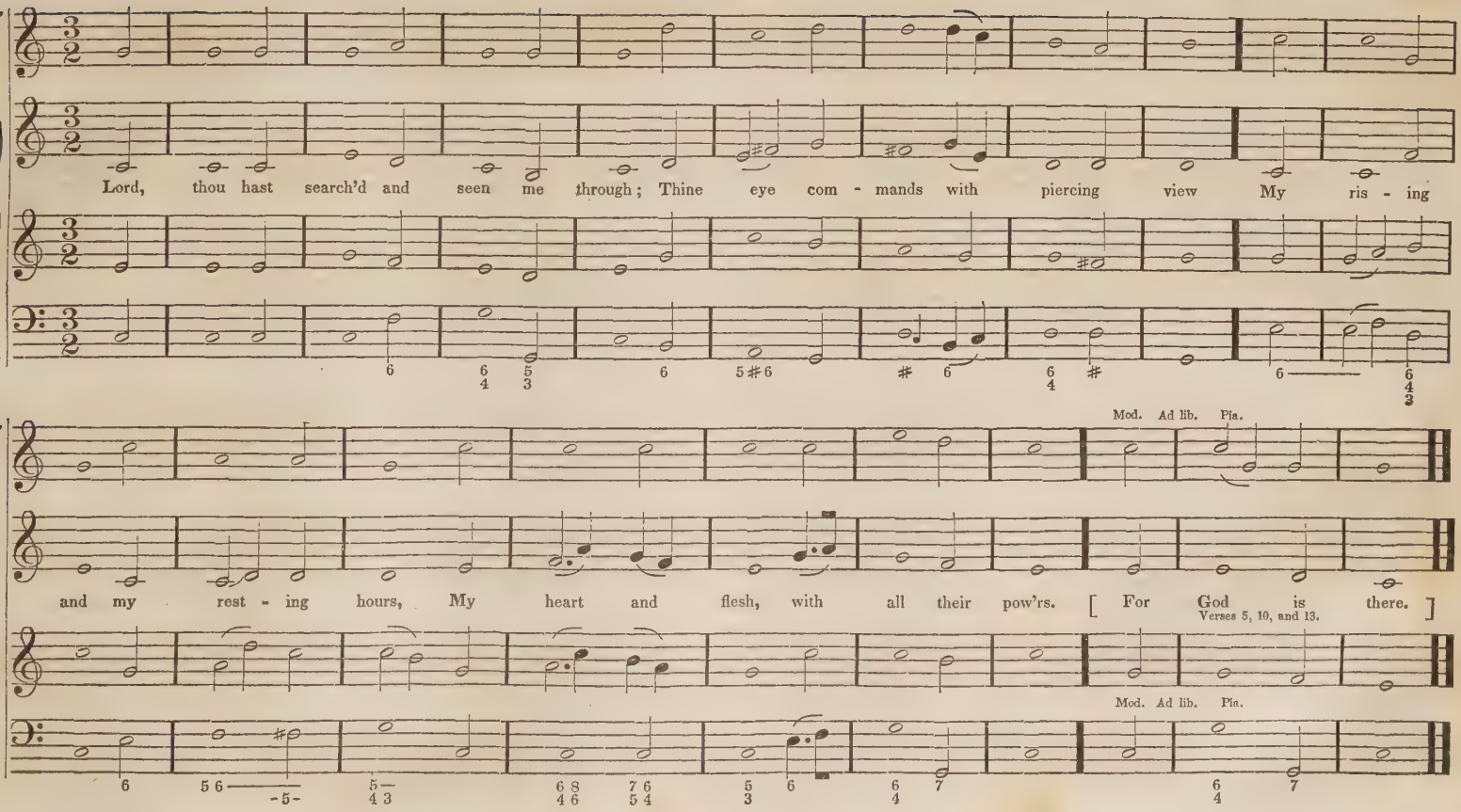
They have gone to the land where the gospel's glad sound,
Sweetly tun'd by the angel's above,
Was re-echo'd on earth, through the regions around,
In the accents of heavenly love:
Where the Spirit descended, in tokens of flame,
The rich gifts of his grace to reveal:
Where apostles wrought signs in Immanuel's name.
The truth of their mission to seal.

They have gone—the glad heralds of mercy have gone
To the land where the martyr's once bled:
Where the "Beast and False Prophet" have since trodden down
The fair fabric that Zion had laid:
Where the churches once planted, and water'd and blest
With the dews which the Spirit distill'd,
Have been smitten, despoil'd, and by heathen possessed;
And the places that knew them, defil'd.

They have gone—O, thou Shepherd of Israel—have gone
The glad mission in love to restore;
Thou wilt not forsake them, nor leave them alone;
Thy blessing we humbly implore.
Thy blessing go with them—O, be thou their shield
From the shafts of the Fowler that fly;
O, Saviour of sinners, thine arm be reveal'd
In mercy, in might, from on high.

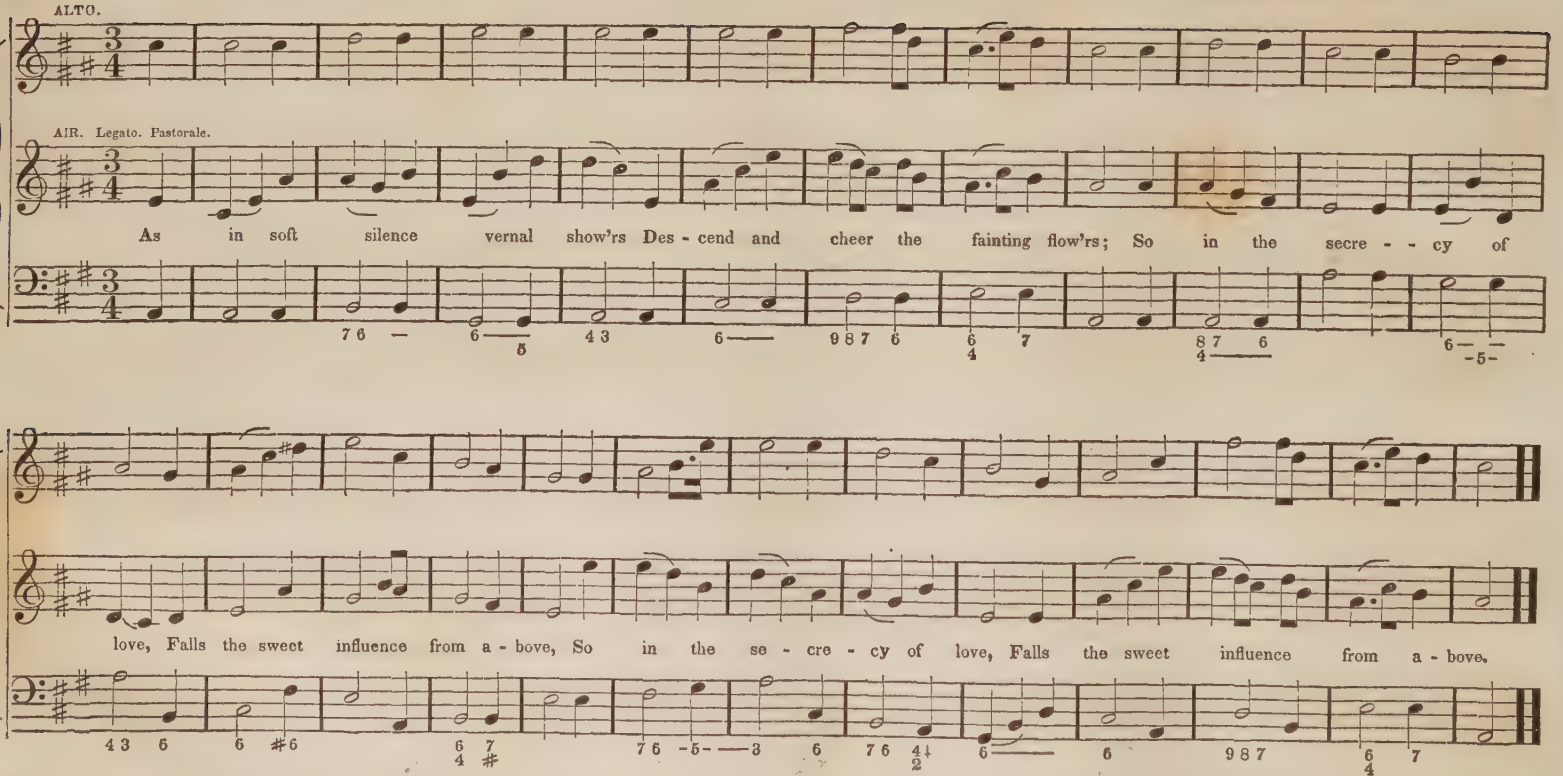
MUNICH. L. M. VILLAGE HYMNS. [OLD GERMAN.]


SECOND TREBLE.
AIR. Largo. Affet.
'Tis finish'd, 'Tis finish'd, So the Saviour cried, And meekly bow'd his head and died: 'Tis finish'd; yes, the race is run, The battle fought, The vict'ry won.


Lord, thou hast search'd and seen me through; Thine eye com - mands with piercing view My ris - ing
Mod. Ad lib. Pia.
and my rest - ing hours, My heart and flesh, with all their pow'rs. [For God is there.]
Verses 5, 10, and 13.
Mod. Ad lib. Pia.

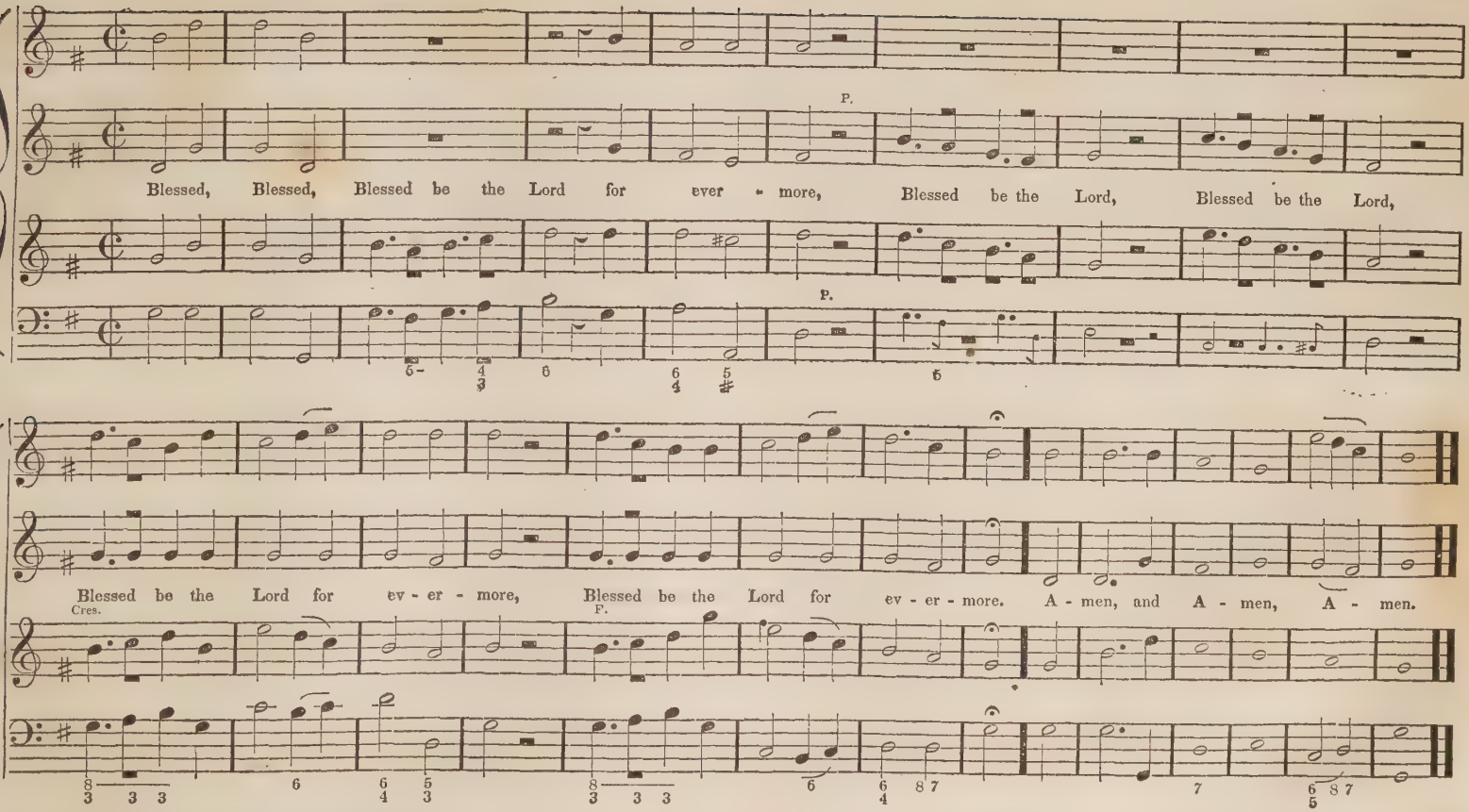
AS IN SOFT SILENCE. L. M.

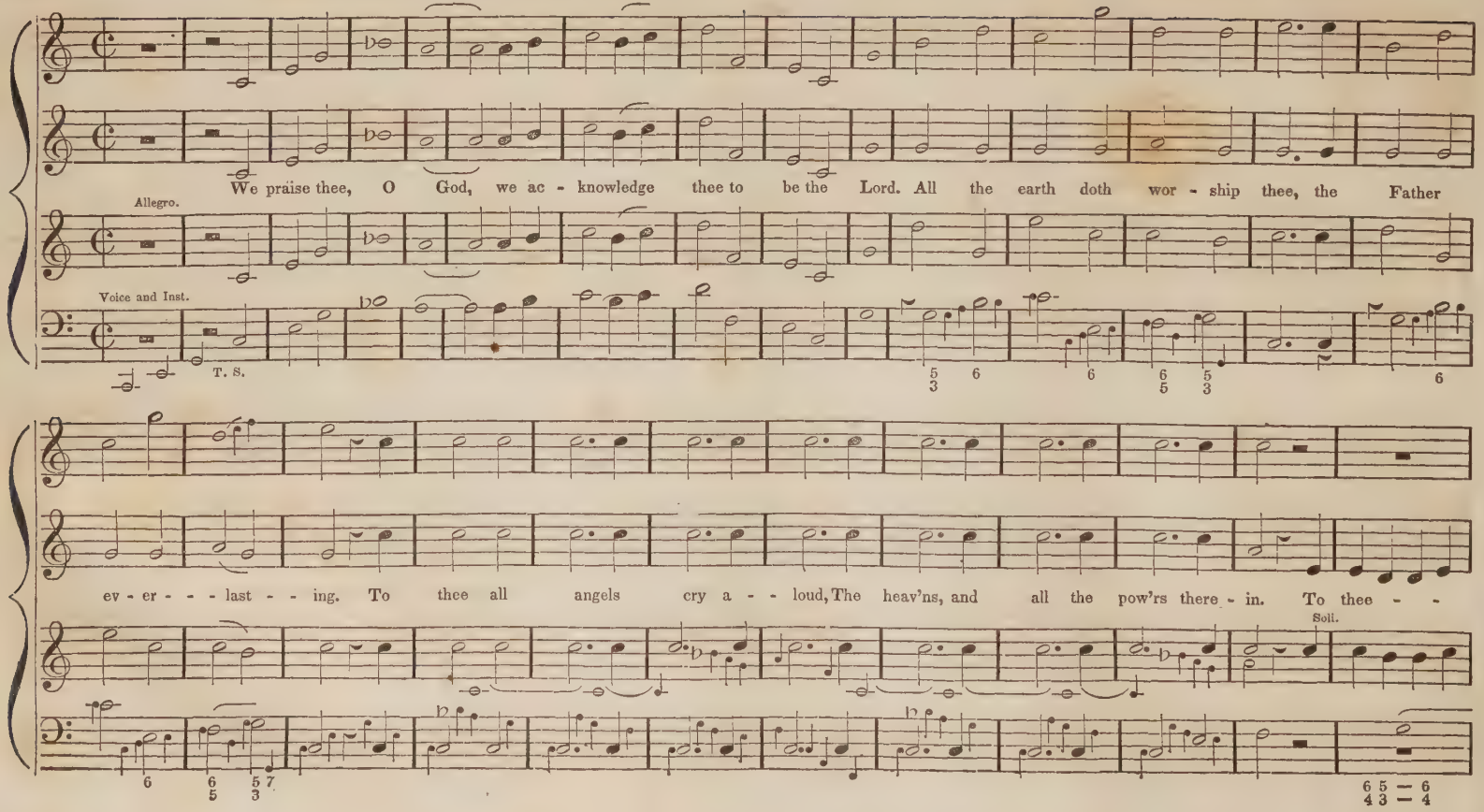
[THEMB BY HAYDN.]

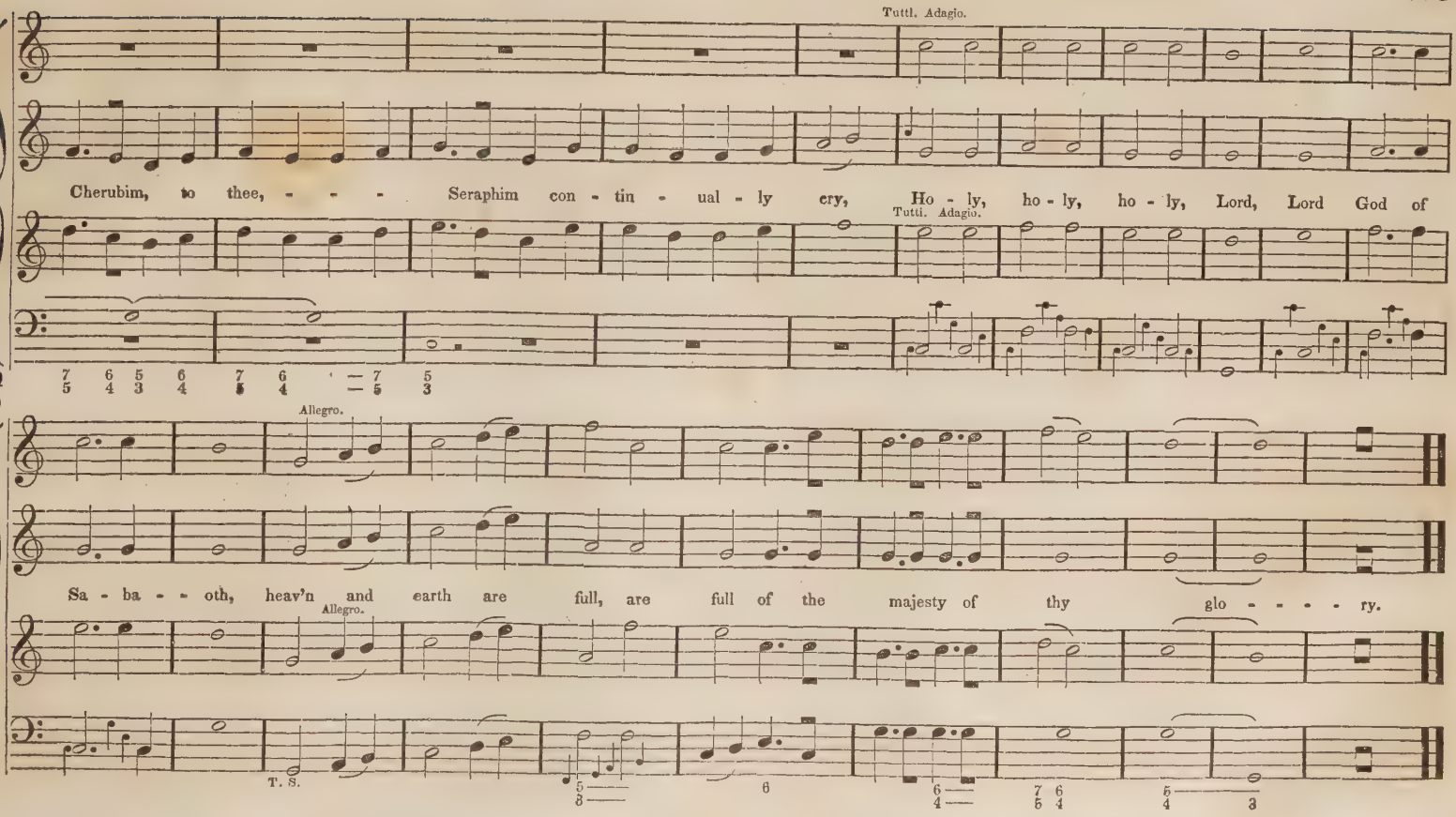

ALTO.
AIR. Legato. Pastorale.
As in soft silence vernal show'rs Des - cend and cheer the fainting flow'rs; So in the secre - - cy of
love, Falls the sweet influence from a - bove, So in the se - cre - cy of love, Falls the sweet influence from a - bove.

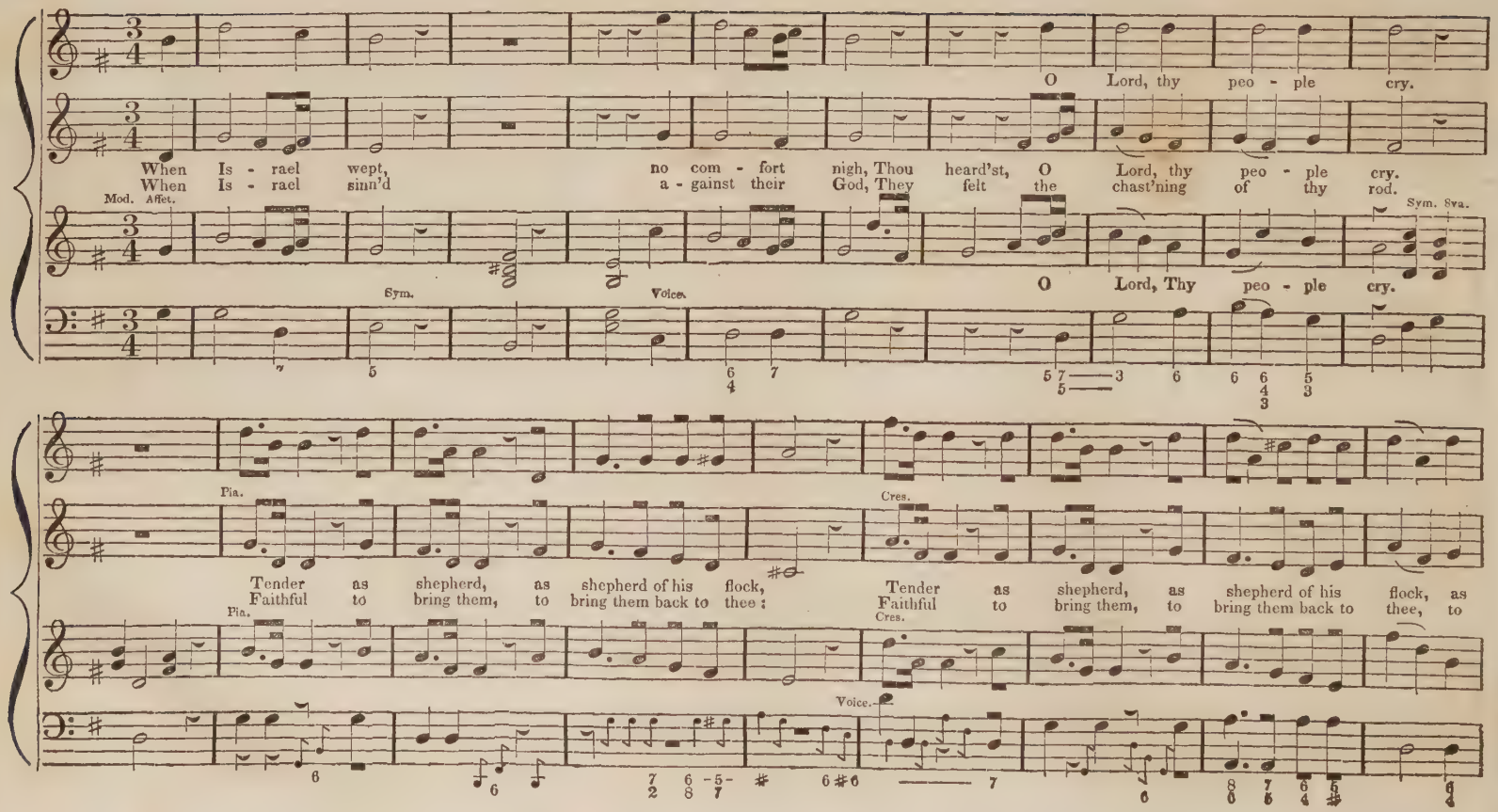
The heav'nly influence let me find,
In holy silence of the mind;
While ev'ry grace maintains its bloom,
Diffusing wide a rich perfume.

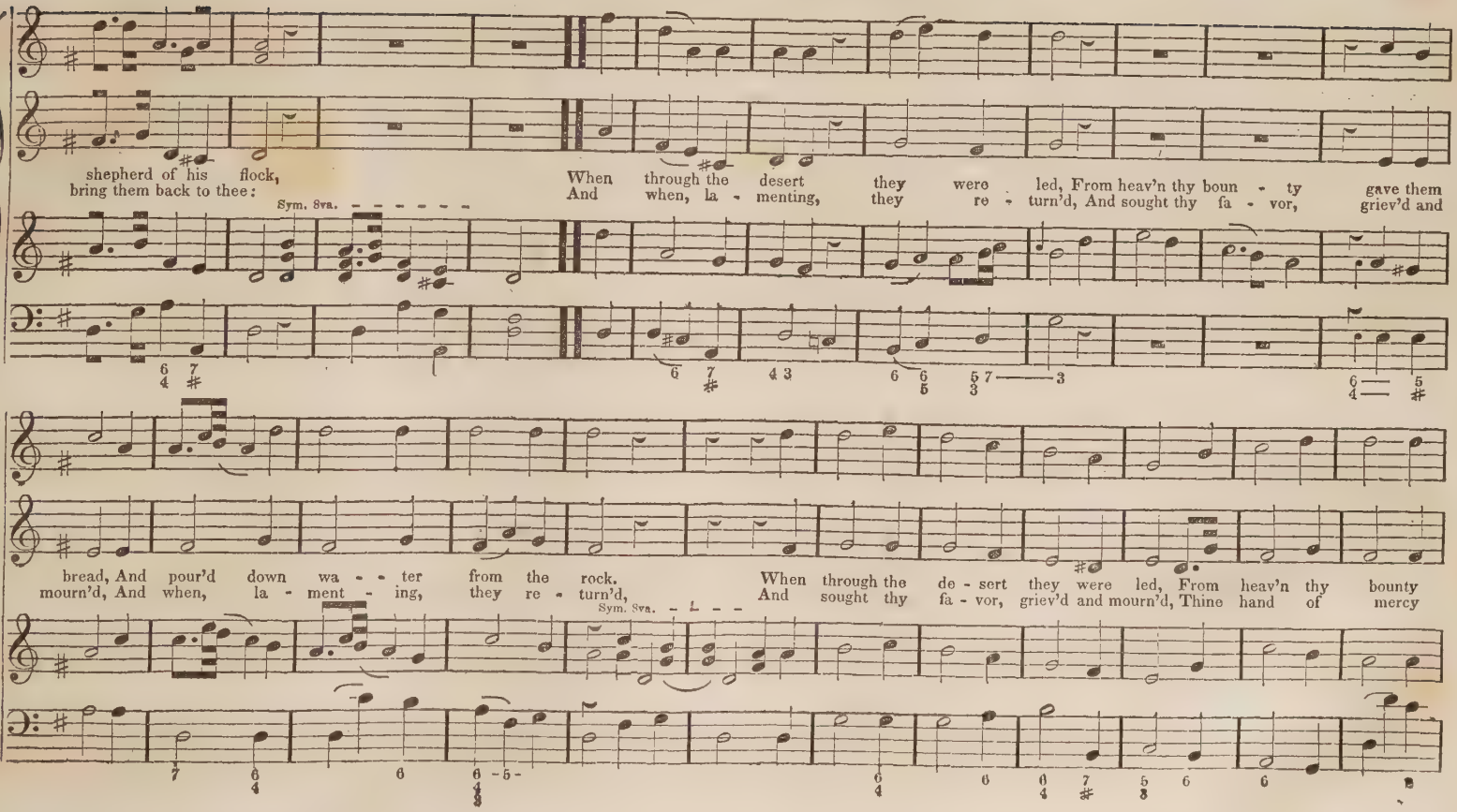
Nor let these blessings be confin'd
To me, but pour'd on all mankind;
Till earth's wide wastes in verdure rise,
And a young Eden bless our eyes.

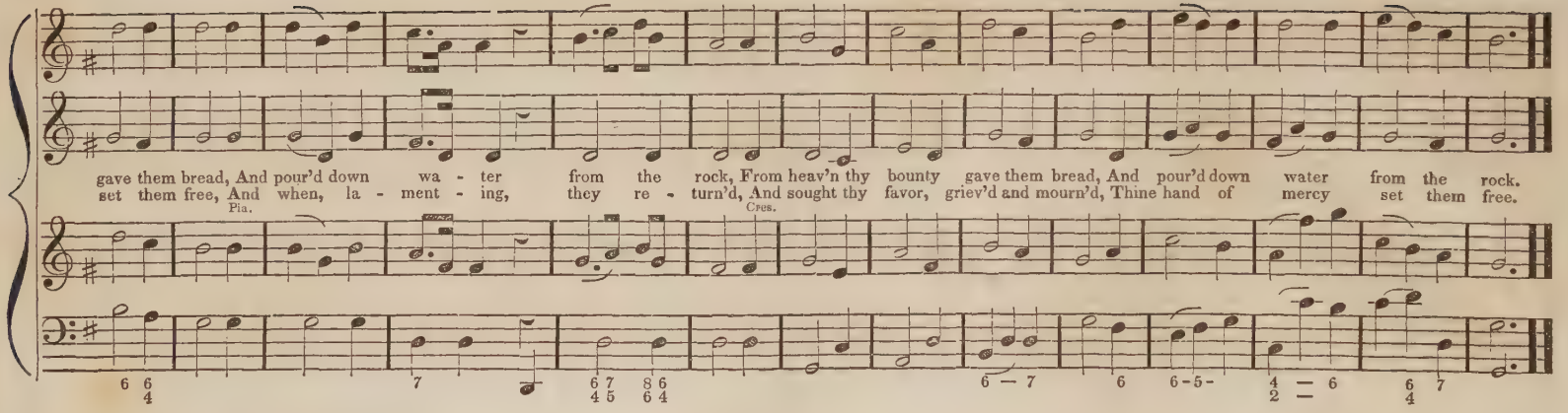

P.
Blessed, Blessed, Blessed be the Lord for ever - more, Blessed be the Lord, Blessed be the Lord,
P.
Blessed be the Lord for ev - er - more, Blessed be the Lord for ev - er - more. A - men, and A - men, A - men.
Cres.
F.


We praise thee, O God, we ac - knowledge thee to be the Lord. All the earth doth wor - ship thee, the Father
Allegro.
Voice and Inst.
T. S.
ev - er - - - last - - ing. To thee all angels cry a - - loud, The heav'ns, and all the pow'rs there - in. To thee - -
Soli.

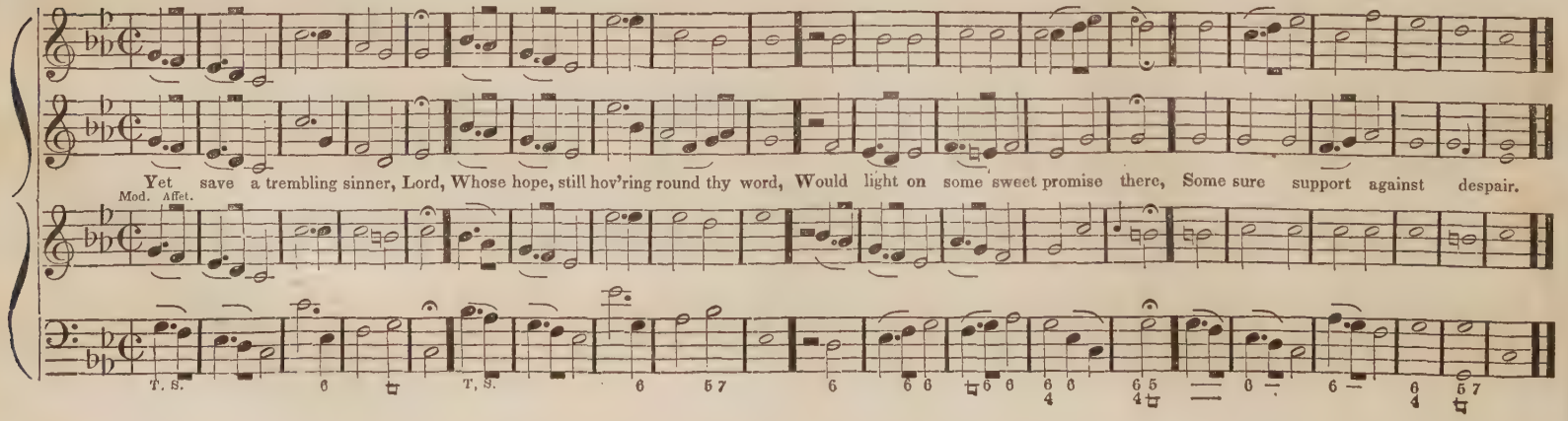

Tutti. Adagio.
Cherubim, to thee, - - - Seraphim con - tin - ual - ly cry, Ho - ly, ho - ly, ho - ly, Lord, Lord God of
Tutti. Adagio.
Allegro.
Sa - ba - - oth, heav'n and earth are full, are full of the majesty of thy glo - - - - ry.
Allegro.
T. S.

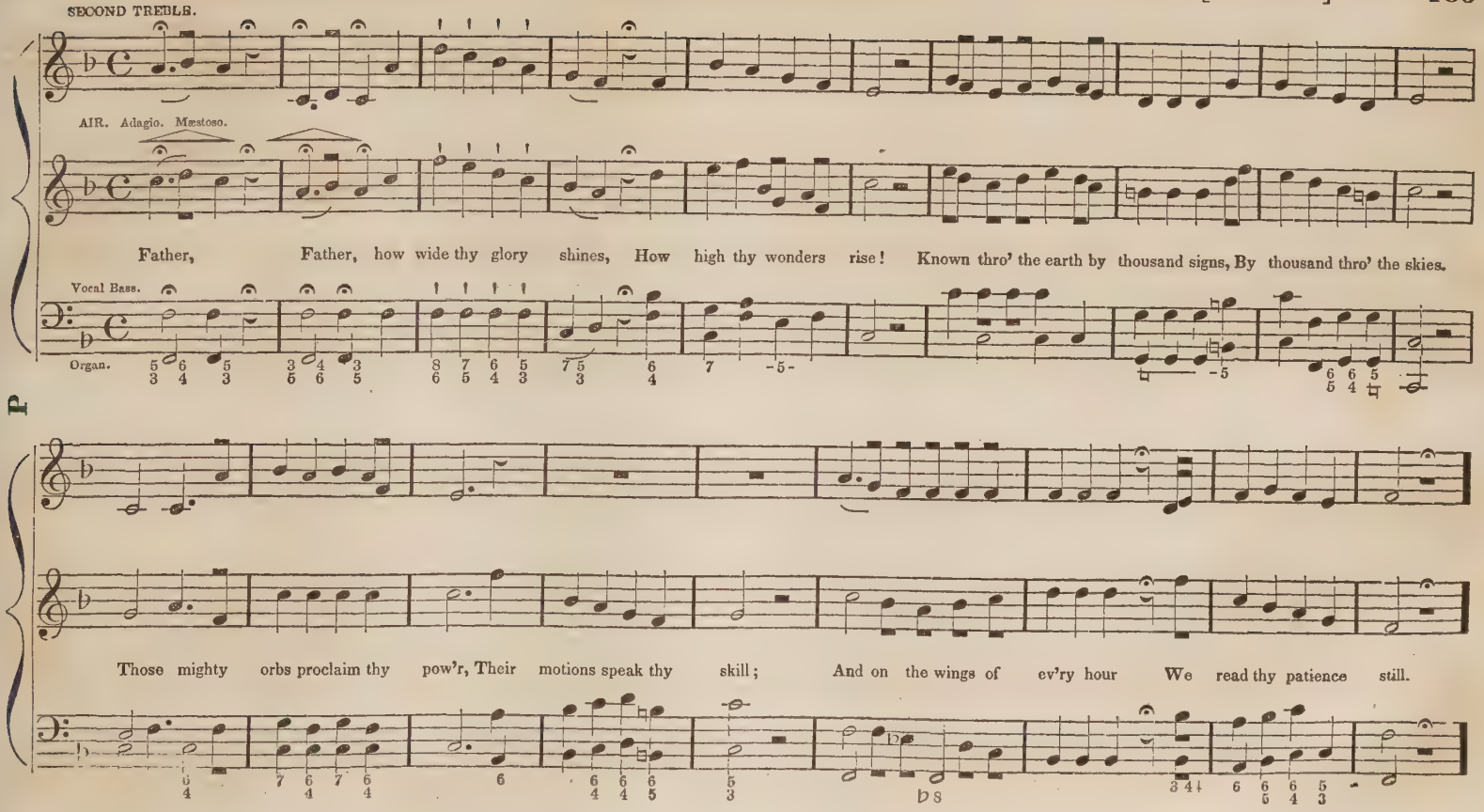

O Lord, thy peo - ple cry.
When Is - rael wept, no com - fort nigh, Thou heard'st, O Lord, thy peo - ple cry.
When Is - rael sinn'd a - gainst their God, They felt the chast'ning of thy rod.
Mod. Affet.
Sym.
Voice.
Sym. 8va.
O Lord, Thy peo - ple cry.
Pia.
Cres.
Tender as shepherd, as shepherd of his flock,
Faithful to bring them, to bring them back to thee:
Tender as shepherd, as shepherd of his flock, as
Faithful to bring them, to bring them back to thee, to
Pia.
Cres.
Voice.

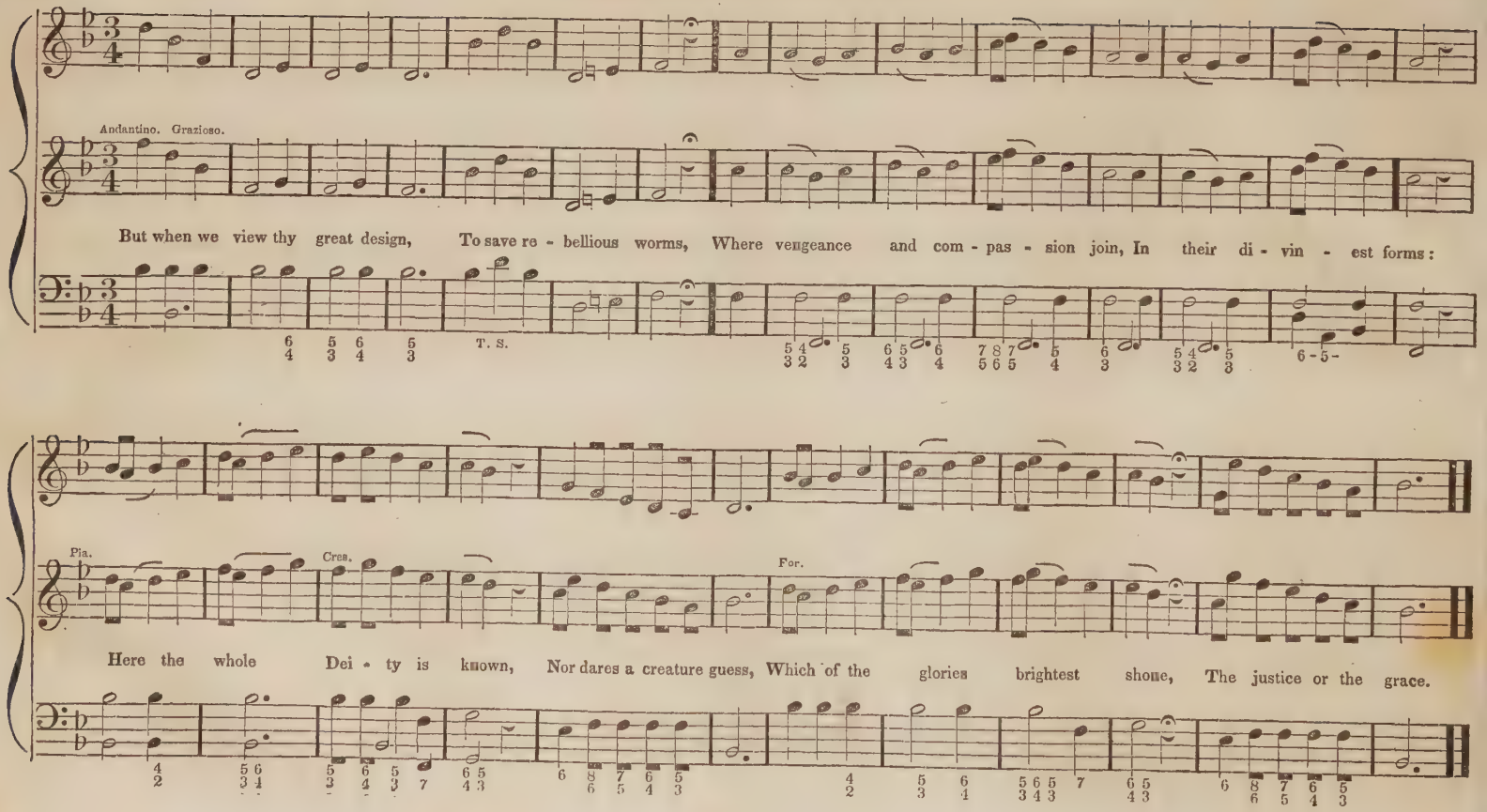

shepherd of his flock, bring them back to thee:
When through the desert they were led, From heav'n thy boun - ty gave them
And when, la - menting, they re - turn'd, And sought thy fa - vor, griev'd and
Sym. 8va.
bread, And pour'd down wa - - ter from the rock.
When through the de - sert they were led, From heav'n thy bounty
mourn'd, And when, la - ment - ing, they re - turn'd,
And sought thy fa - vor, griev'd and mourn'd, Thine hand of mercy
Sym. 8va.

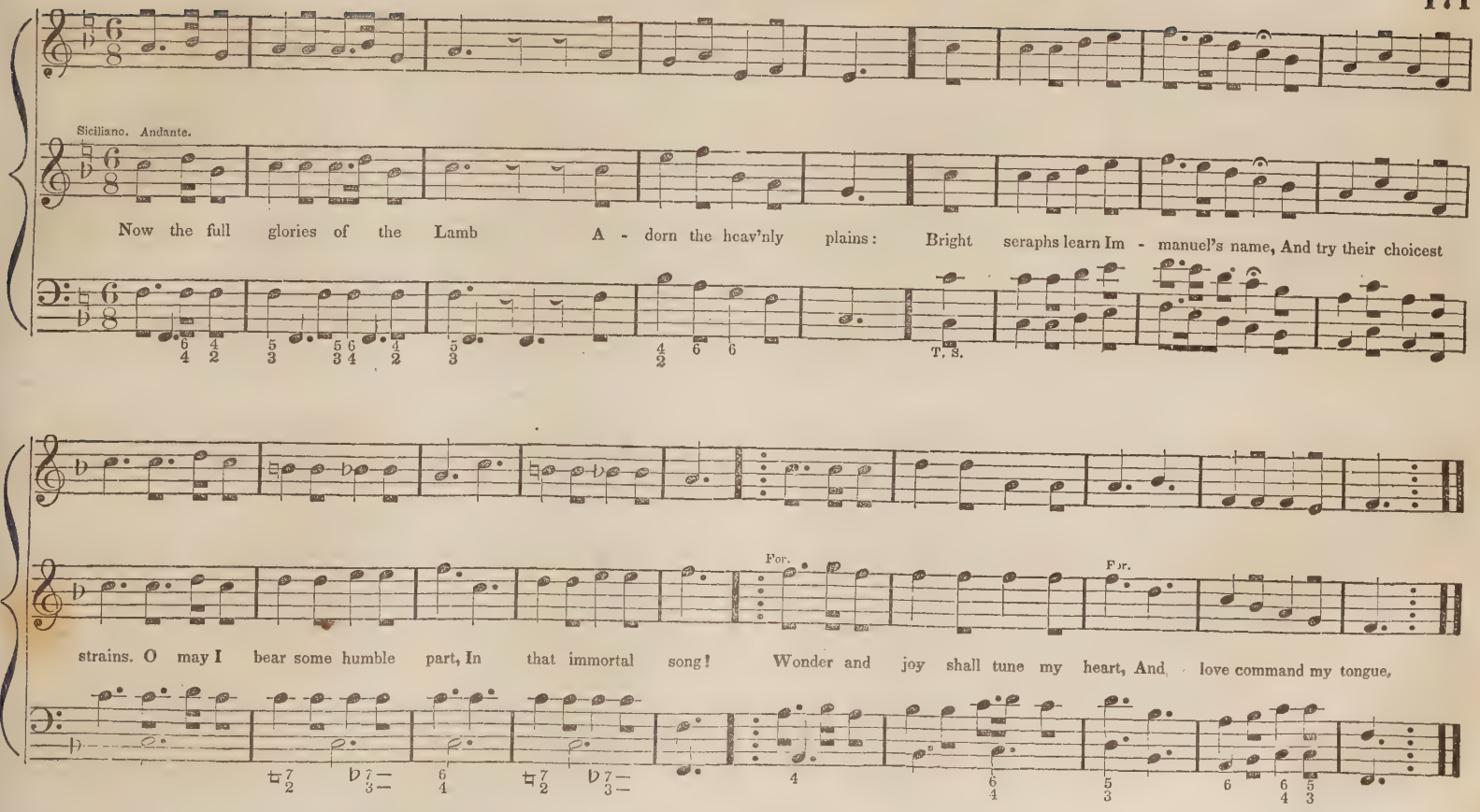

gave them bread, And pour'd down wa - ter from the rock, From heav'n thy bounty gave them bread, And pour'd down water from the rock.
set them free, And when, la - ment - ing, they re - turn'd, And sought thy favor, griev'd and mourn'd, Thine hand of mercy set them free.
Pia.
Cres.

PSALM LI. L. M.


Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there, Some sure support against despair.
Mod. Affet.
T. S.
T. S.


SECOND TREBLE.
AIR. Adagio. Maestoso.
Father, Father, how wide thy glory shines, How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.
Vocal Bass.
Organ.
P
Those mighty orbs proclaim thy pow'r, Their motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.


Andantino. Grazioso.
But when we view thy great design, To save re - bellious worms, Where vengeance and com - pas - sion join, In their di - vin - est forms:
T. S.
6-5-
Pia.
Cres.
For.
Here the whole Dei - ty is known, Nor dares a creature guess, Which of the glories brightest shone, The justice or the grace.


Siciliano. Andante.
Now the full glories of the Lamb A - dorn the heav'nly plains: Bright seraphs learn Im - manuel's name, And try their choicest
T. S.
For.
For.
strains. O may I bear some humble part, In that immortal song! Wonder and joy shall tune my heart, And love command my tongue,

DAUGHTER OF ZION. A Response.

1st Semi Chorus.

2d Semi Chorus.

1. Daughter of Zi - on, a - wake from thy sadness, A - wake, for thy foes shall op - press thee no more; Bright o'er thy

2. Strong were thy foes, but the arm that sub - du'd them And scatter'd their le - gions was mighti - er far; They fled like the

Vivace. Staccato.

3. Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the tim - brel should be; Shout, for the

Tutti Chor.

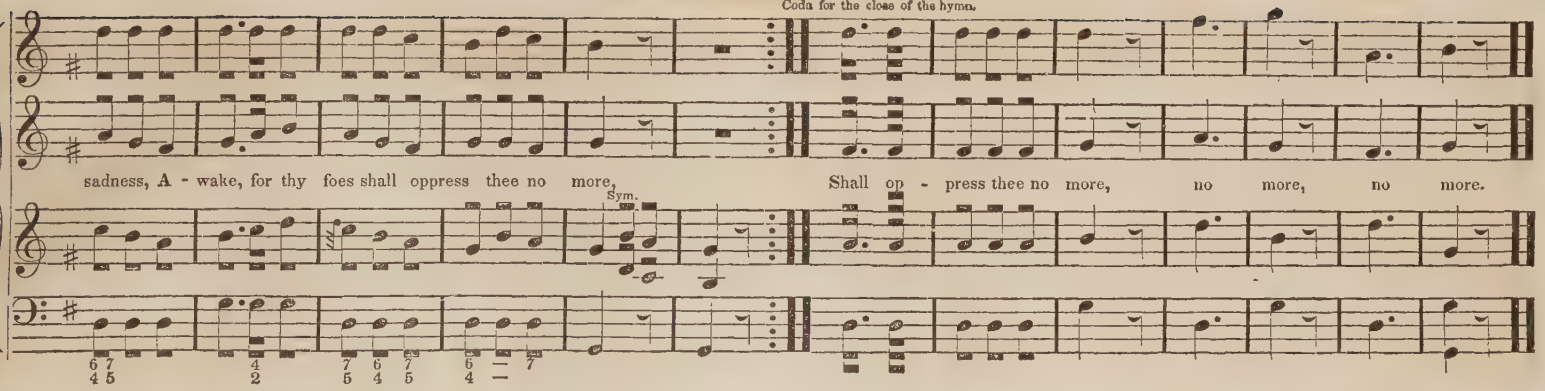
hills dawns the day-star of gladness, A - rise! for the night of thy sorrows is o'er.

chaff from the scourge that pur - su'd them, How vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy

Tutti Chor.

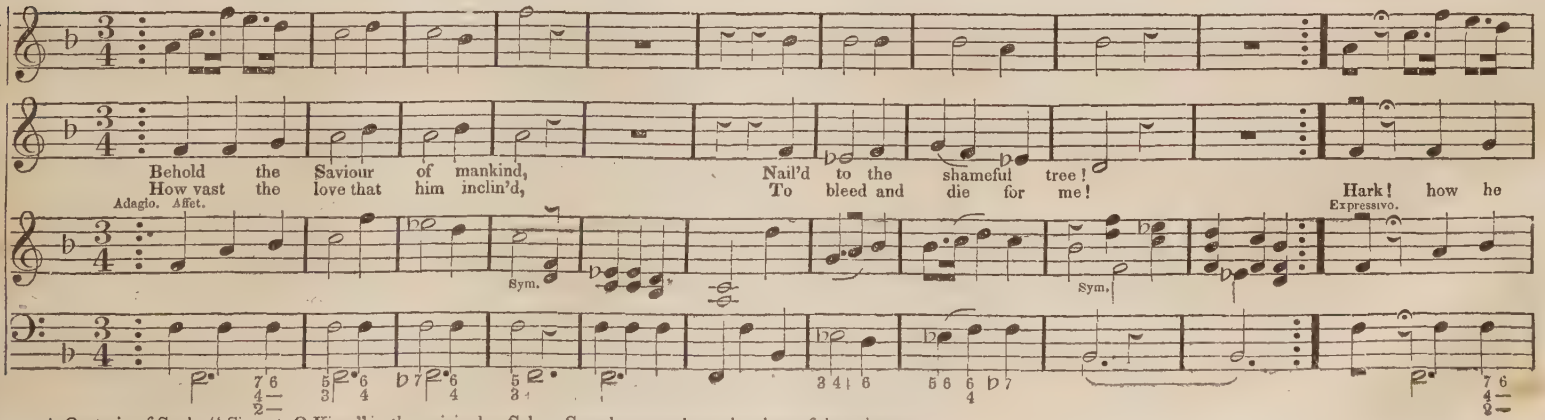
foe is destroy'd that en - slav'd thee, Th' op - pressor is vanquish'd and Zion is free.

Coda for the close of the hymn.

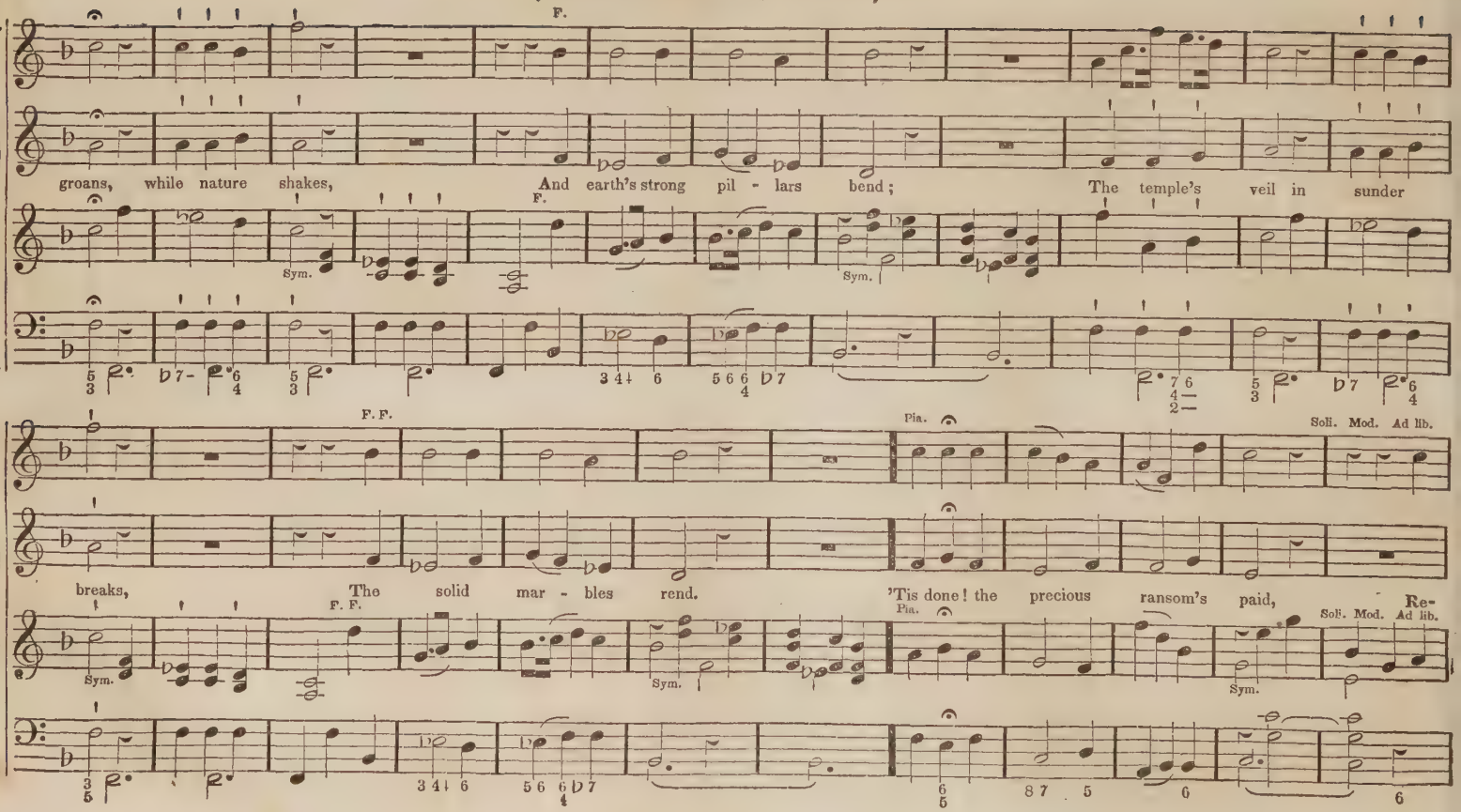


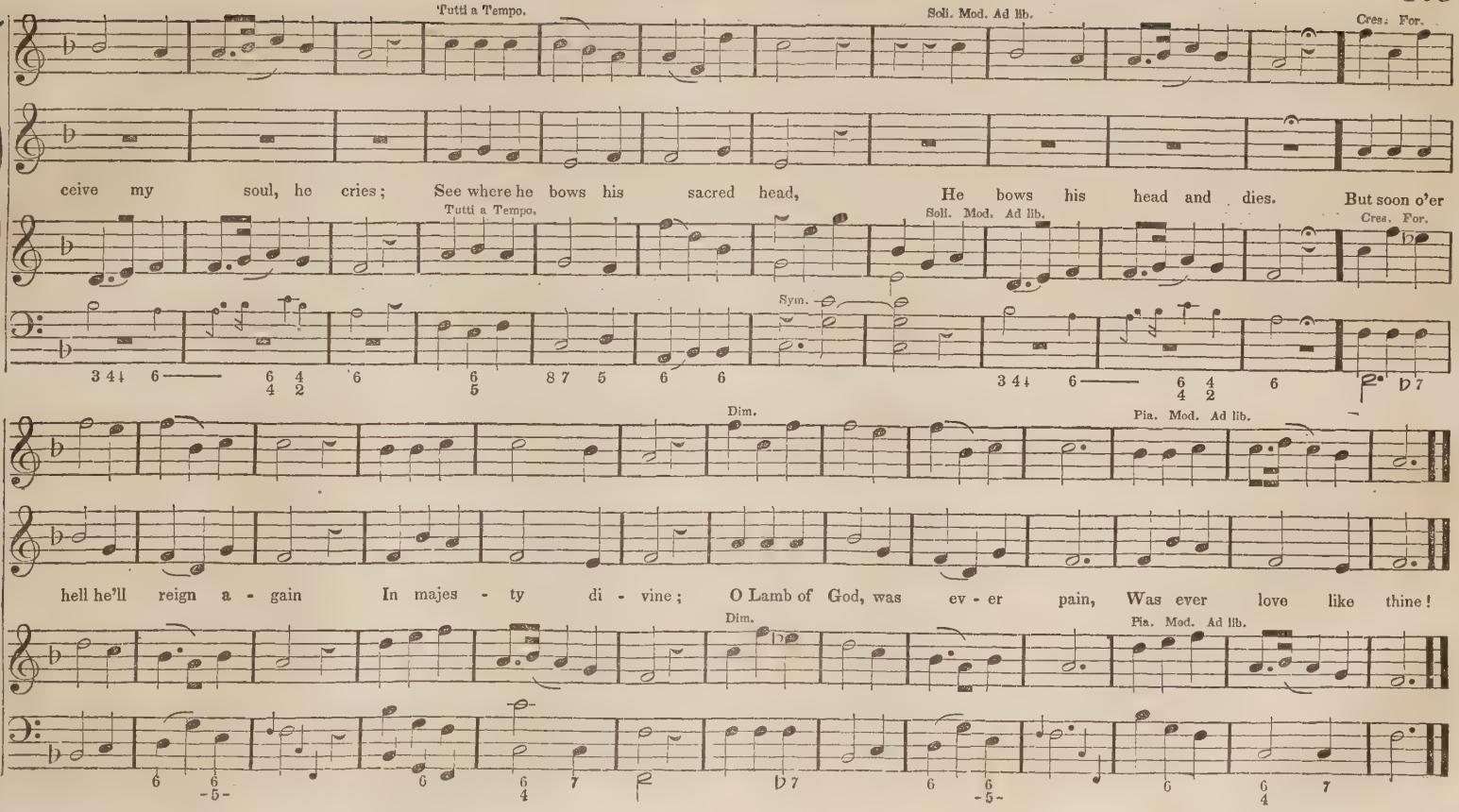
CRUCIFIXION.*

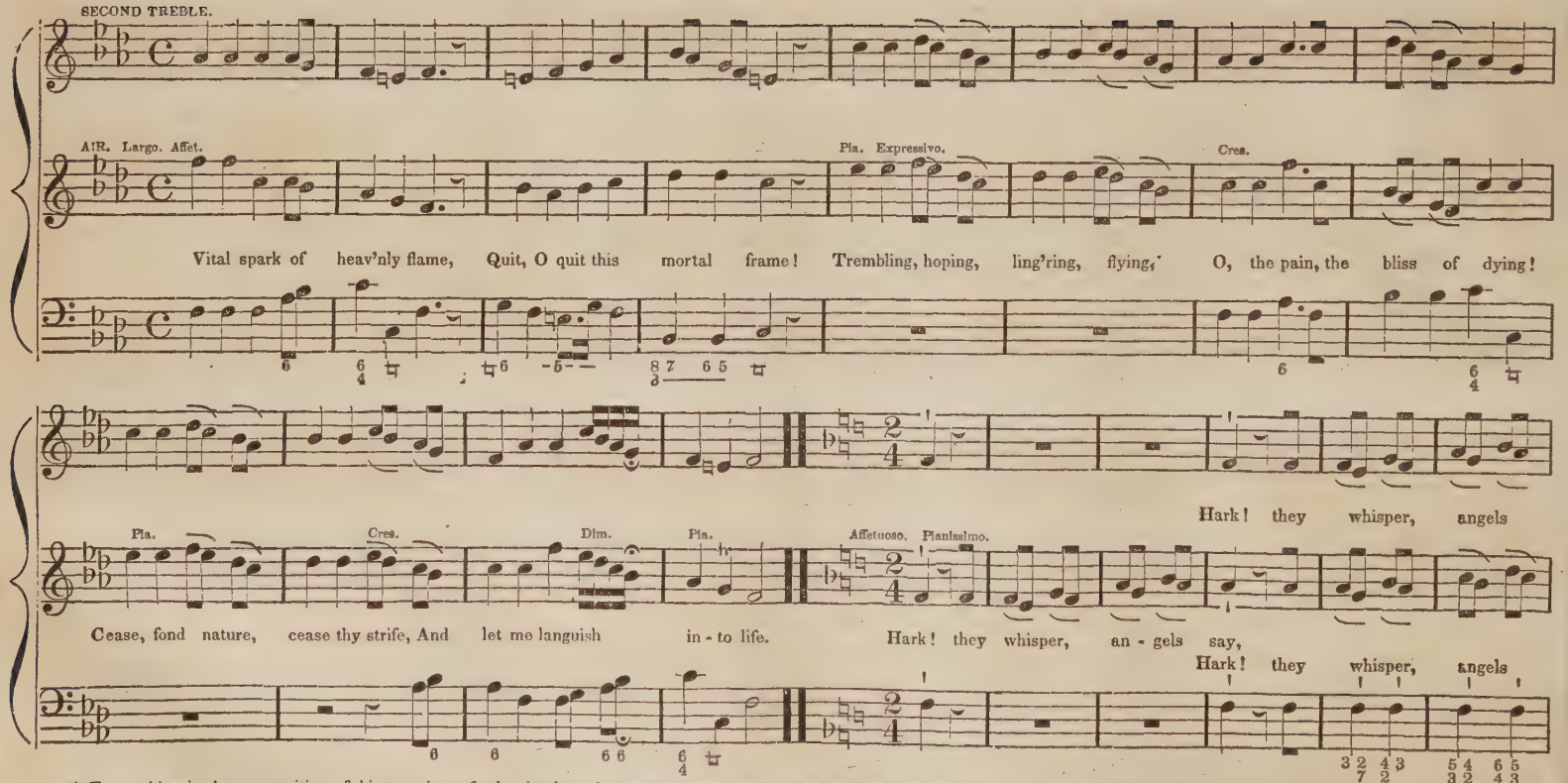
[HANDEL.]



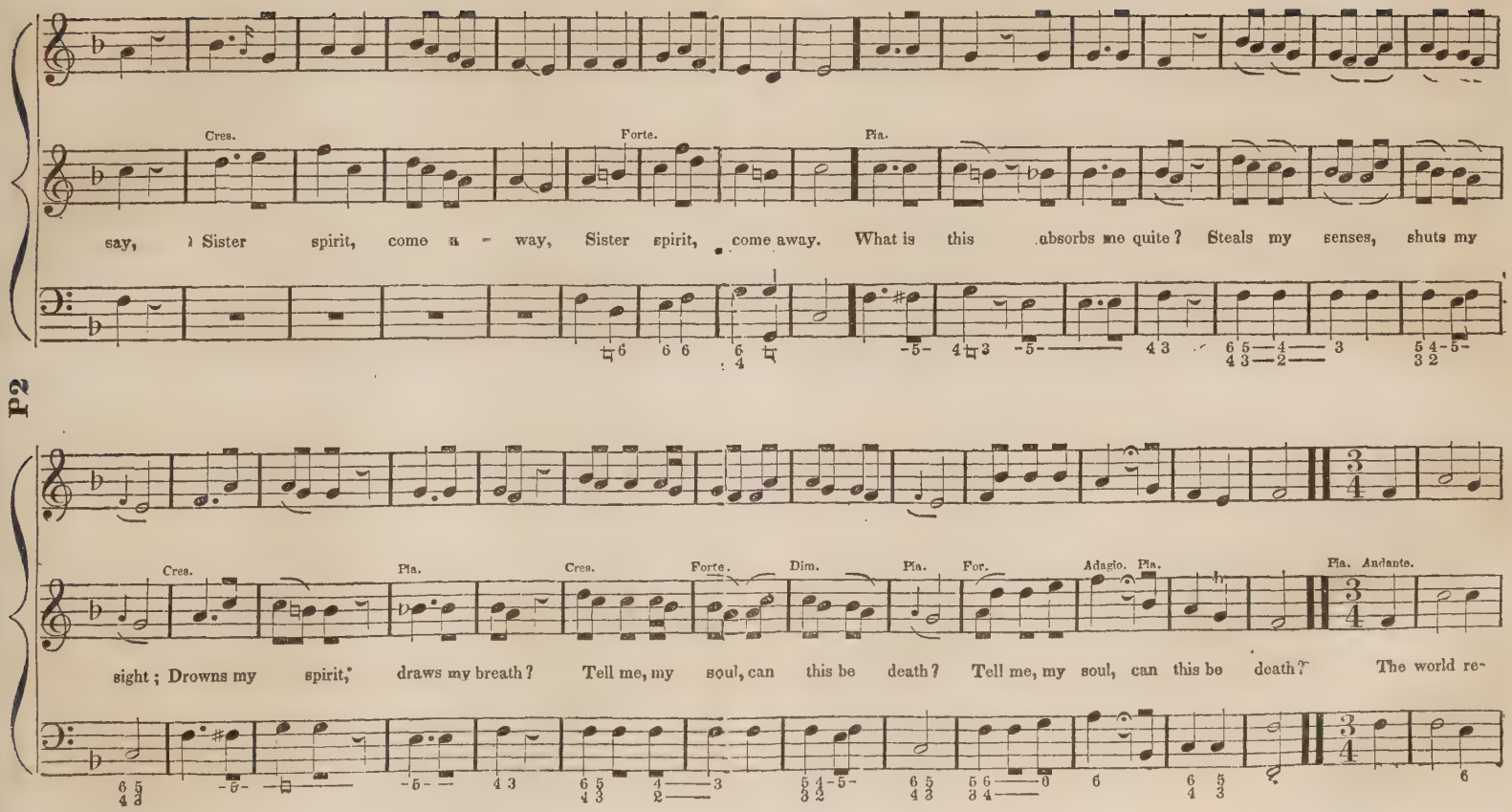
* Oratorio of Saul—"Sin not, O King," in the original, a Solo. See also remarks at the close of the volume.


F.
groans, while nature shakes, And earth's strong pil - lars bend; The temple's veil in sunder
Sym.
F.
Sym.
F. F.
Pia.
Soli. Mod. Ad lib.
breaks, The solid mar - bles rend. 'Tis done! the precious ransom's paid, Re-
F. F.
Pia.
Soli. Mod. Ad lib.
Sym.
Sym.
Sym.

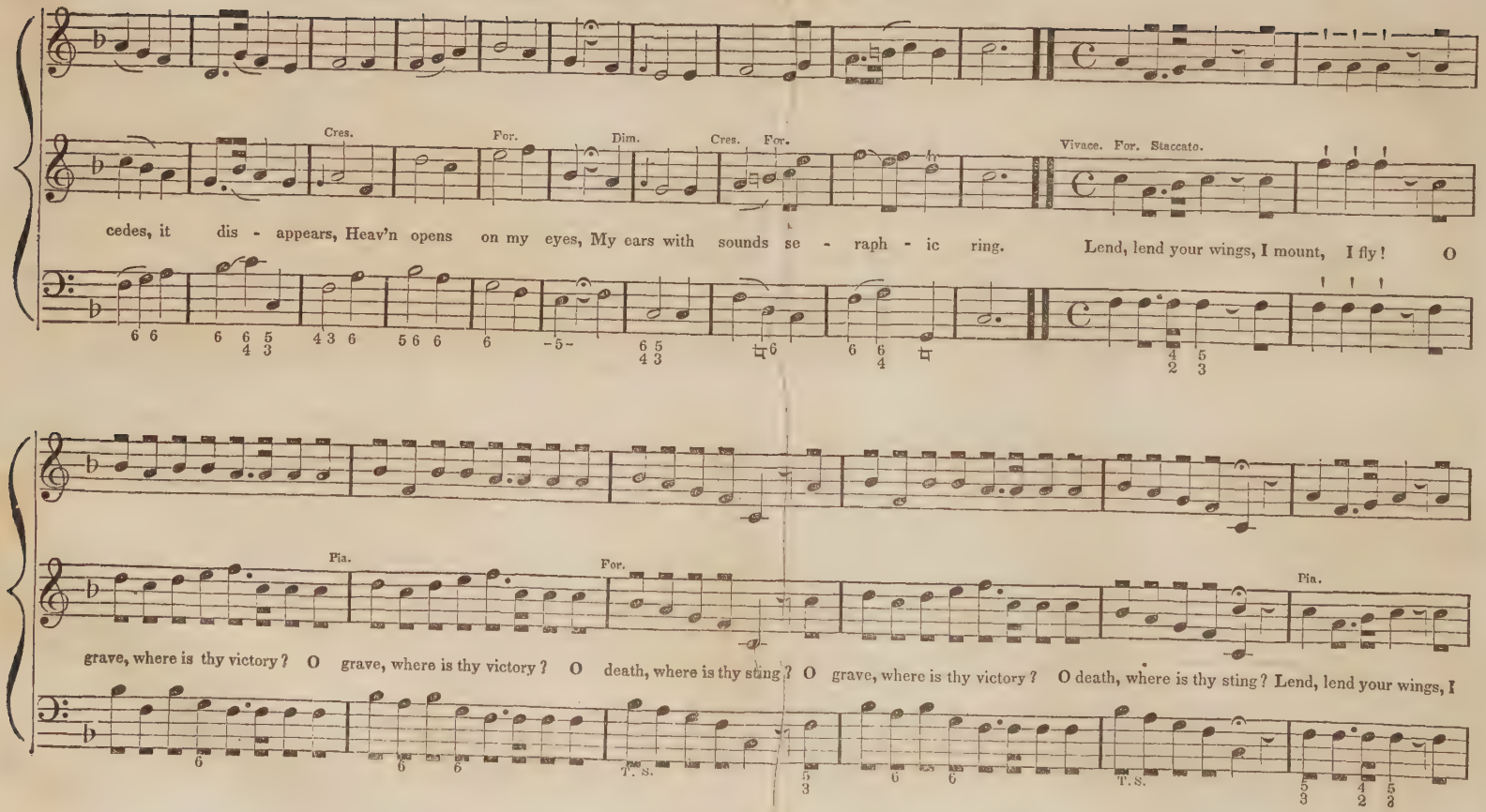

Tutti a Tempo.
Soli. Mod. Ad lib.
Cres. For.
ceive my soul, he cries; See where he bows his sacred head, He bows his head and dies. But soon o'er
Tutti a Tempo.
Soli. Mod. Ad lib.
Cres. For.
Sym.
Dim.
Pia. Mod. Ad lib.
hell he'll reign a - gain In majes - ty di - vine; O Lamb of God, was ev - er pain, Was ever love like thine!
Dim.
Pia. Mod. Ad lib.

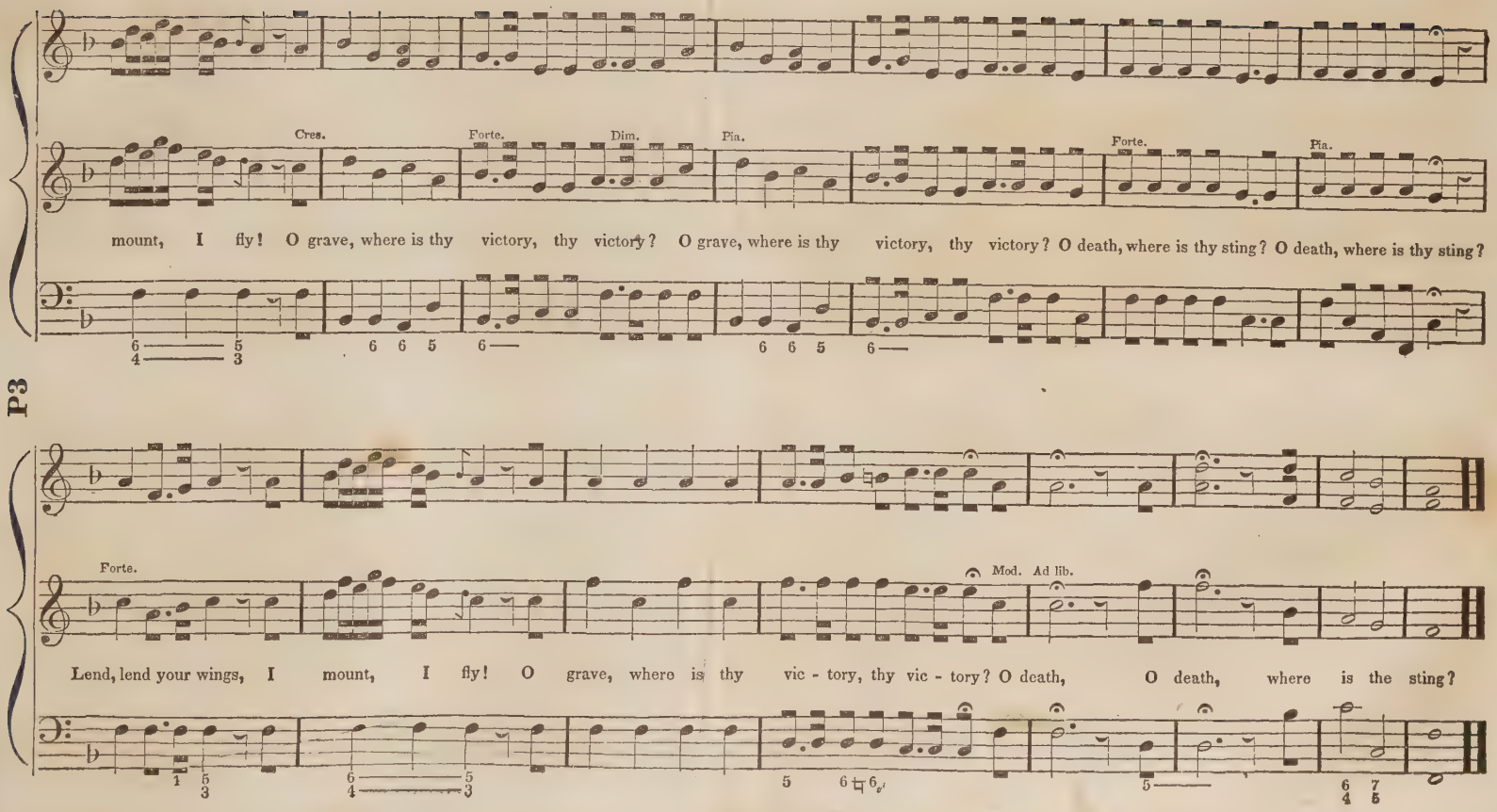
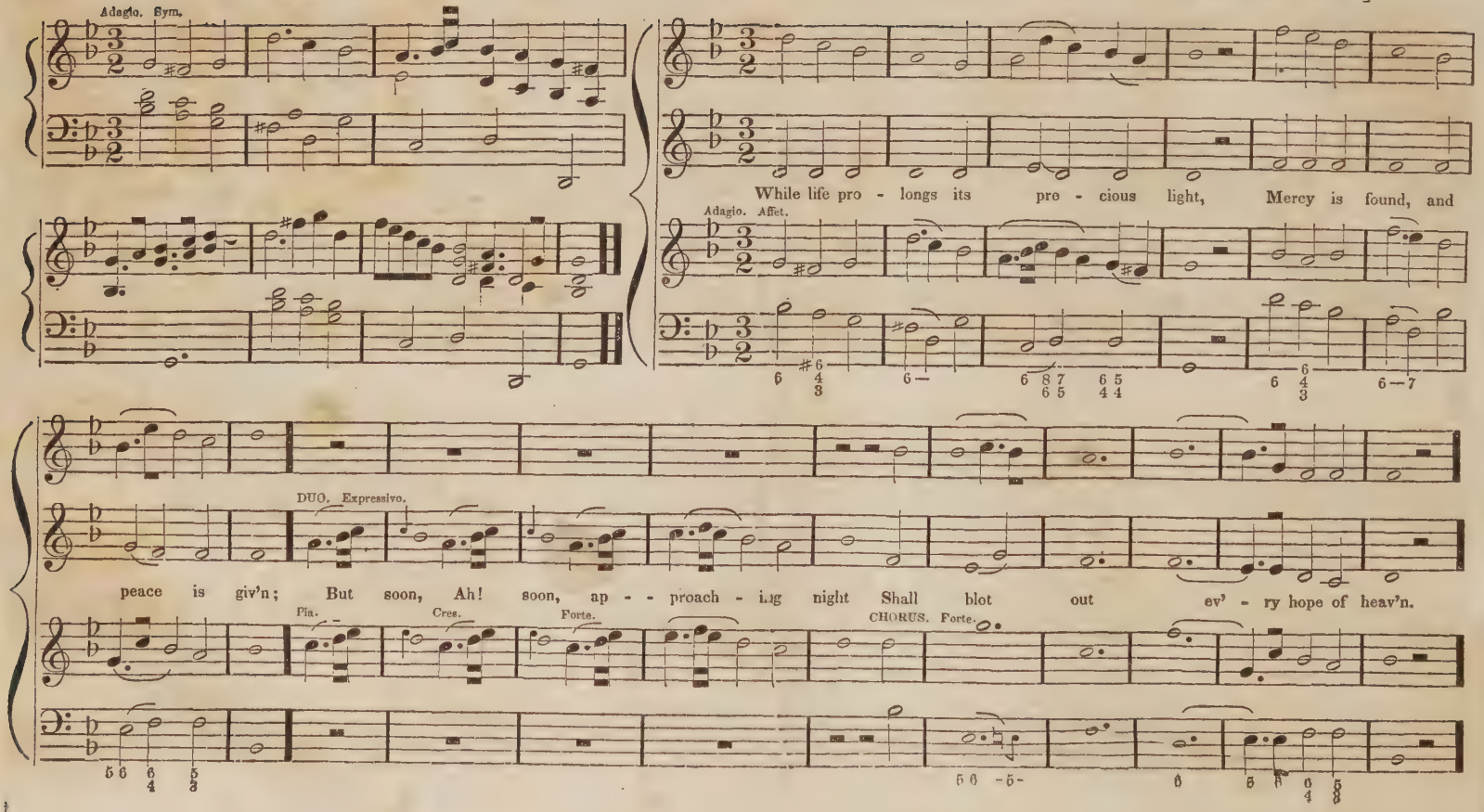

SECOND TREBLE.
AIR. Largo. Affet.
Pia. Expressivo.
Cres.
Vital spark of heav'nly flame, Quit, O quit this mortal frame! Trembling, hoping, ling'ring, flying, O, the pain, the bliss of dying!
Hark! they whisper, angels
Pia.
Cres.
Dim.
Pia.
Affetuoso. Pianissimo.
Cease, fond nature, cease thy strife, And let me languish in - to life. Hark! they whisper, an - gels say,
Hark! they whisper, angels

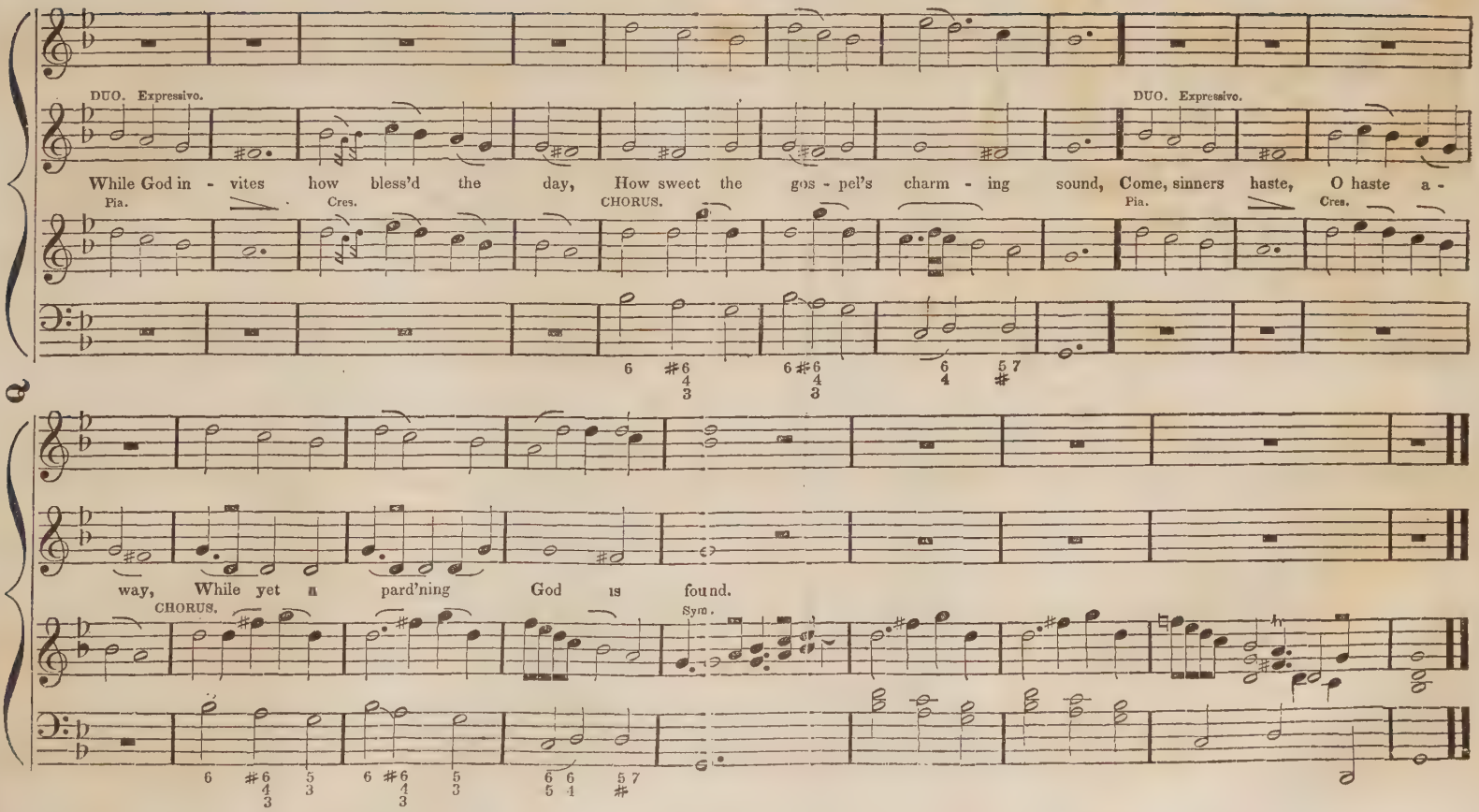
* Every thing in the composition of this tune is perfectly simple and common place: but, the general arrangement being such as readily to admit of the expressive enunciation of the words, we have furnished the tune with suitable directions for this purpose. For the performance of the slurred quavers in the fore part of the tune, see page 17 of the Rudiments. We have abridged the second strain, to prevent the absurd repetition of the words "Hark! they whisper," &c.

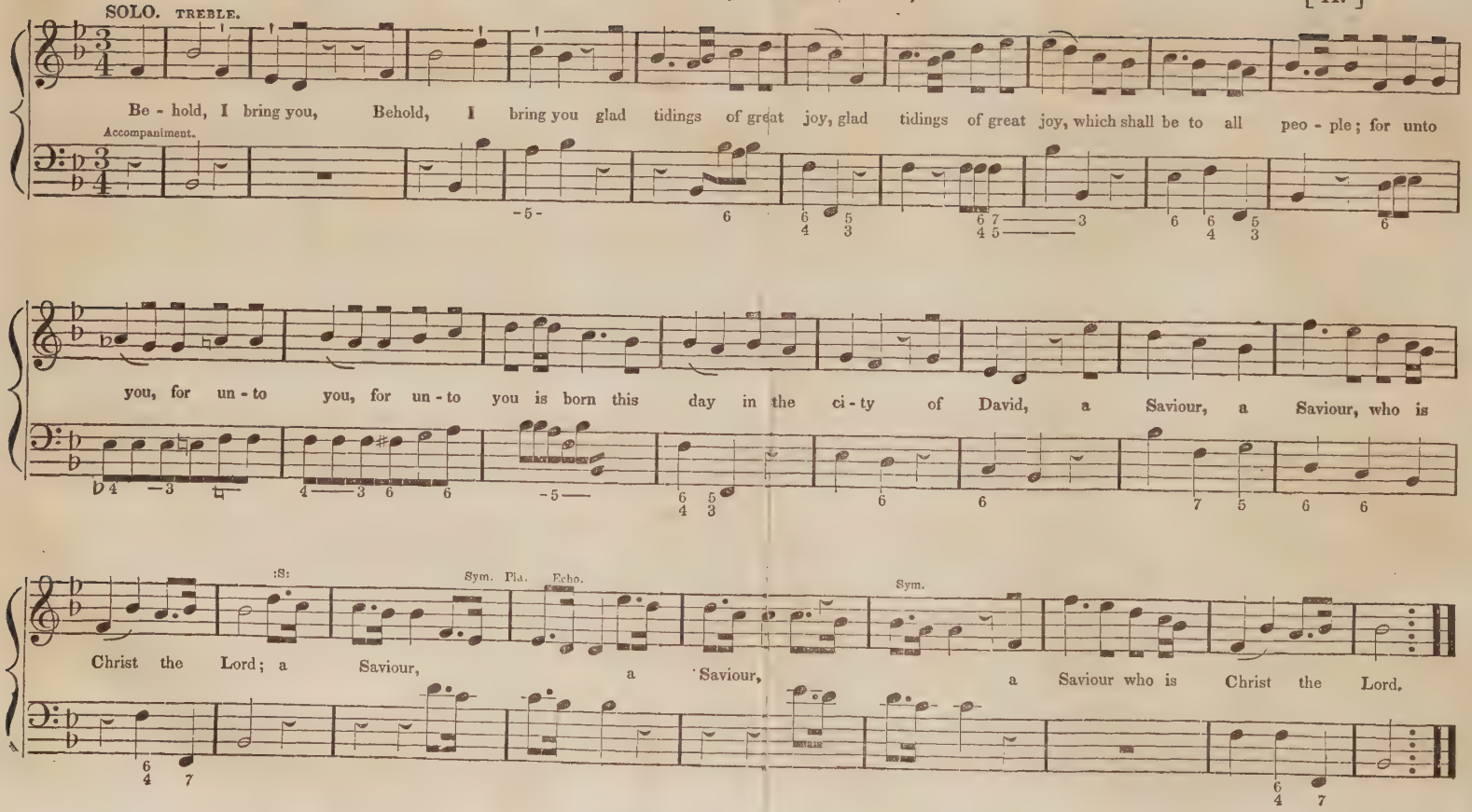

Cres.
Forte.
Pia.
say, Sister spirit, come a - way, Sister spirit, come away. What is this absorbs me quite? Steals my senses, shuts my
P2
Cres.
Pia.
Cres.
Forte.
Dim.
Pia.
For.
Adagio. Pia.
Pia. Andante.
sight; Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death? The world re-

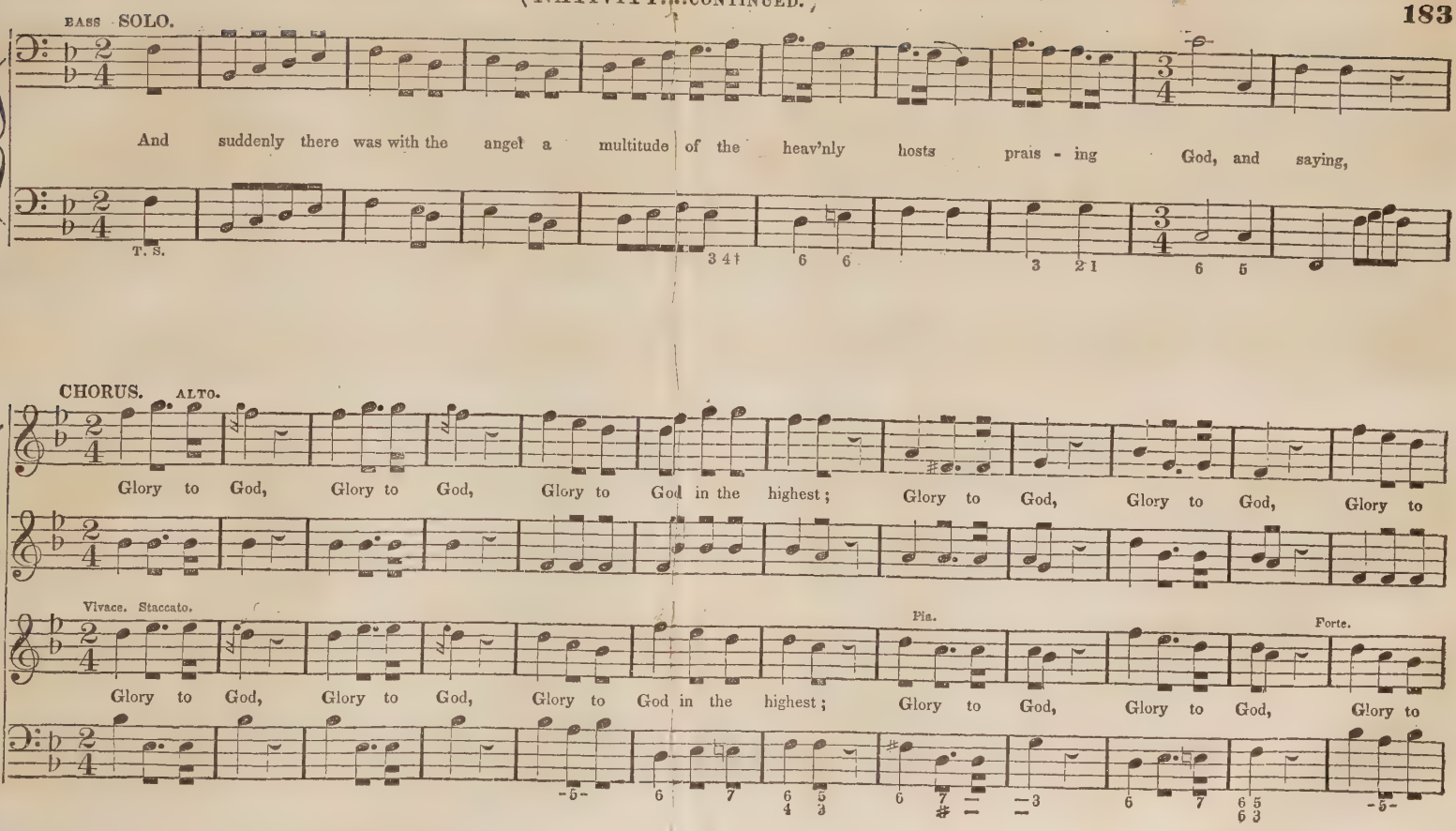
(THE DYING CHRISTIAN....CONTINUED.)

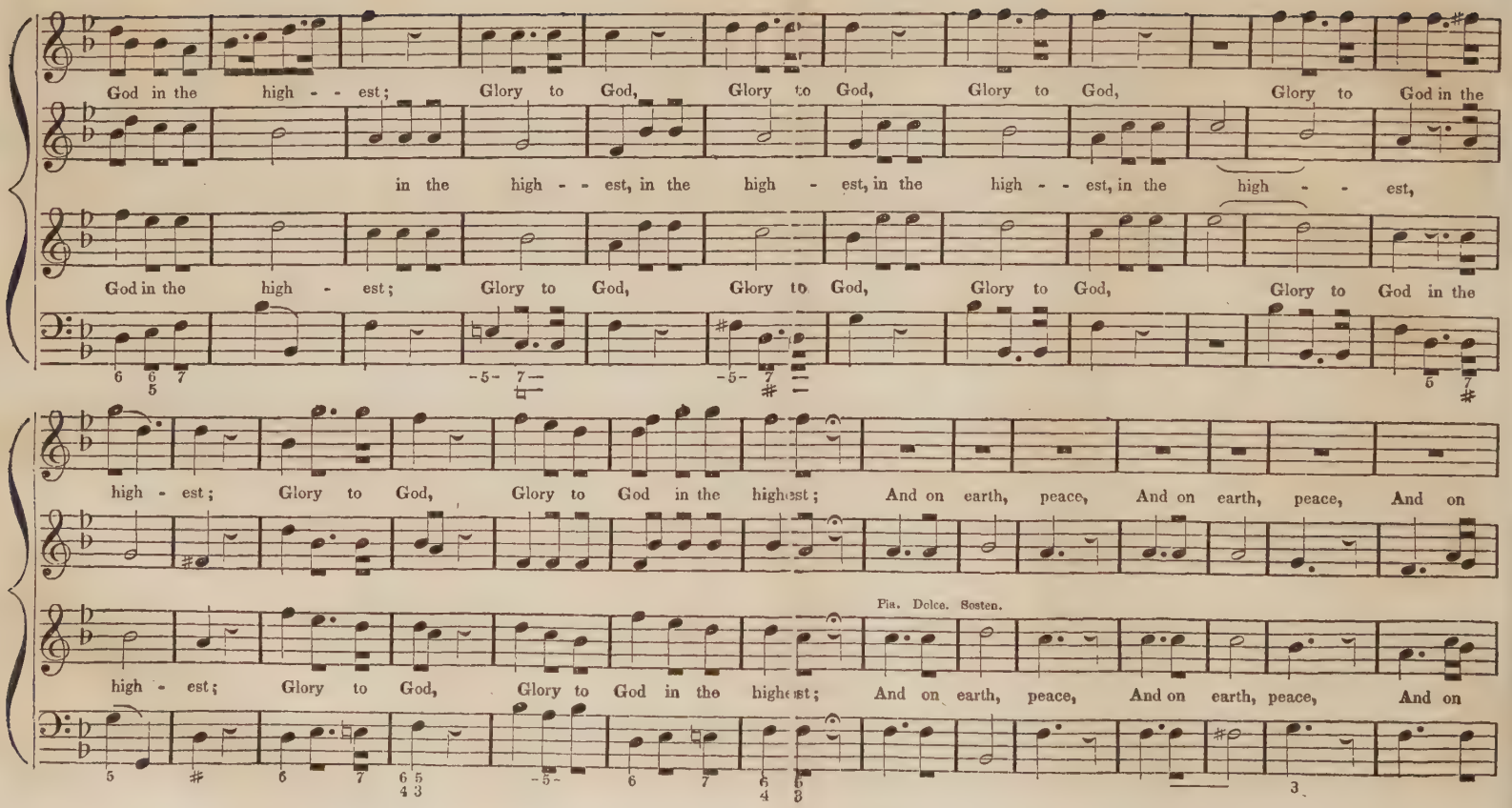

Cres.
For.
Dim.
Cres.
For.
Vivace. For. Staccato.
cedes, it dis - appears, Heav'n opens on my eyes, My ears with sounds se - raph - ic ring. Lend, lend your wings, I mount, I fly! O
Pia.
For.
Pia.
grave, where is thy victory? O grave, where is thy victory? O death, where is thy sting? O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings, I
T. S.
T. S.


Cres.
Forte.
Dim.
Pia.
Forte.
Pia.
mount, I fly! O grave, where is thy victory, thy victory? O grave, where is thy victory, thy victory? O death, where is thy sting? O death, where is thy sting?
P3
Forte.
Mod. Ad lib.
Lend, lend your wings, I mount, I fly! O grave, where is thy vic - tory, thy vic - tory? O death, O death, where is the sting?

Adagio. Sym.
While life pro - longs its pre - cious light, Mercy is found, and
Adagio. Affet.
peace is giv'n; But soon, Ah! soon, ap - - proach - ing night Shall blot out ev' - ry hope of heav'n.
DUO. Expressivo.
Pia.
Cres.
Forte.
CHORUS. Forte.


DUO. Expressive.
DUO. Expressive.
While God in - vites how bless'd the day, How sweet the gos - pel's charm - ing sound, Come, sinners haste, O haste a -
Pia.
Cres.
CHORUS.
Pia.
Cres.
way, While yet a pard'ning God is found.
CHORUS.
Sym.


SOLO. TREBLE.
Be - hold, I bring you, Behold, I bring you glad tidings of great joy, glad tidings of great joy, which shall be to all peo - ple; for unto
Accompaniment.
you, for un - to you, for un - to you is born this day in the ci - ty of David, a Saviour, a Saviour, who is
:S:
Sym. Pia. Echo.
Sym.
Christ the Lord; a Saviour, a Saviour, a Saviour who is Christ the Lord.


BASS SOLO.
And suddenly there was with the angel a multitude of the heav'nly hosts prais - ing God, and saying,
T. S.
CHORUS.
ALTO.
Glory to God, Glory to God, Glory to God in the highest; Glory to God, Glory to God, Glory to
Vivace. Staccato.
Glory to God, Glory to God, Glory to God in the highest; Glory to God, Glory to God, Glory to
Pia.
Forte.


God in the high - - est; Glory to God, Glory to God, Glory to God, Glory to God in the
in the high - - est, in the high - est, in the high - - est, in the high - - est,
God in the high - est; Glory to God, Glory to God, Glory to God, Glory to God in the
high - est; Glory to God, Glory to God in the highest; And on earth, peace, And on earth, peace, And on
Pia. Dolce. Sosten.
high - est; Glory to God, Glory to God in the highest; And on earth, peace, And on earth, peace, And on

earth peace, And on earth peace, peace, peace, good will tow'rds men, good will tow'rds men.

Cres. Ad libitum.

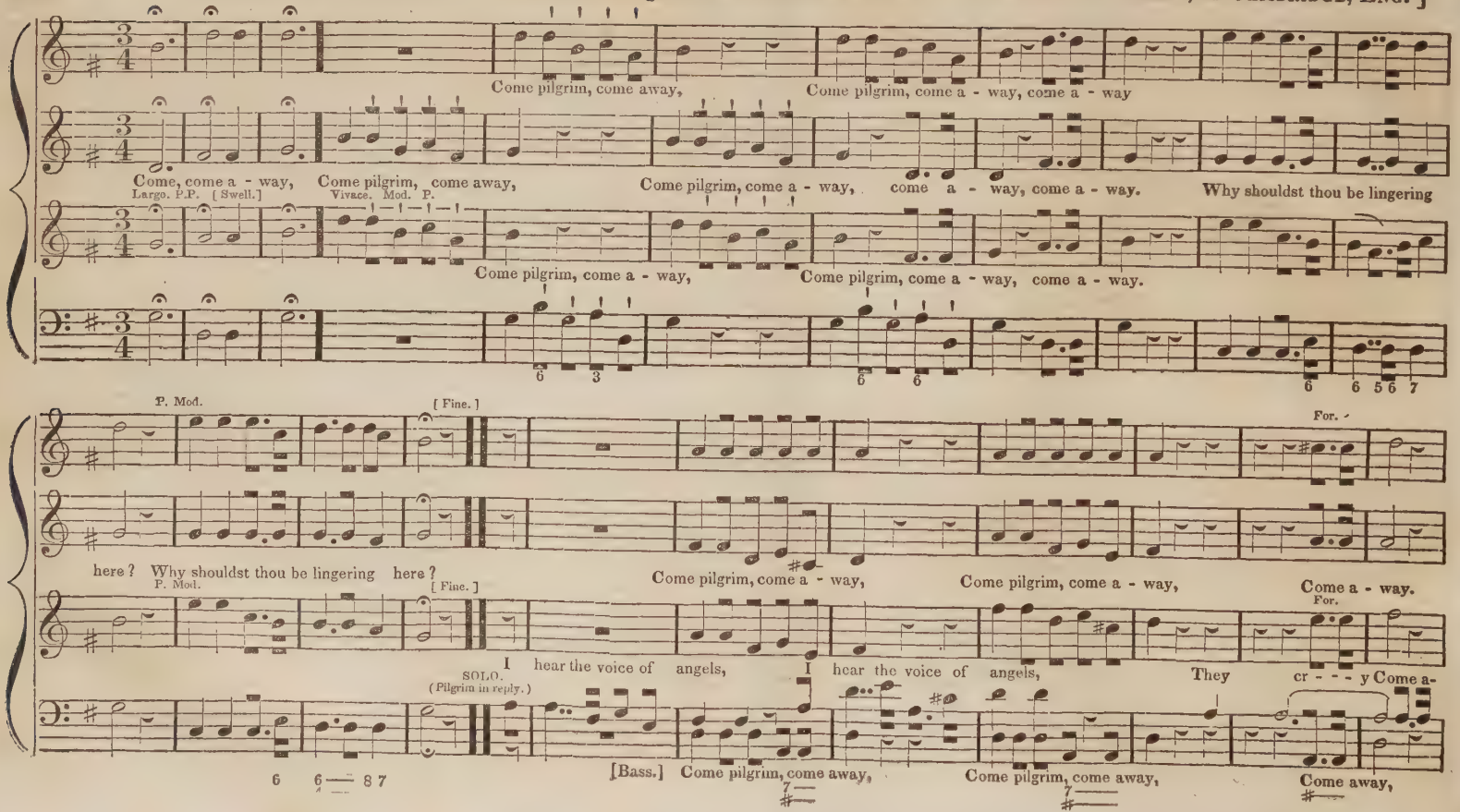
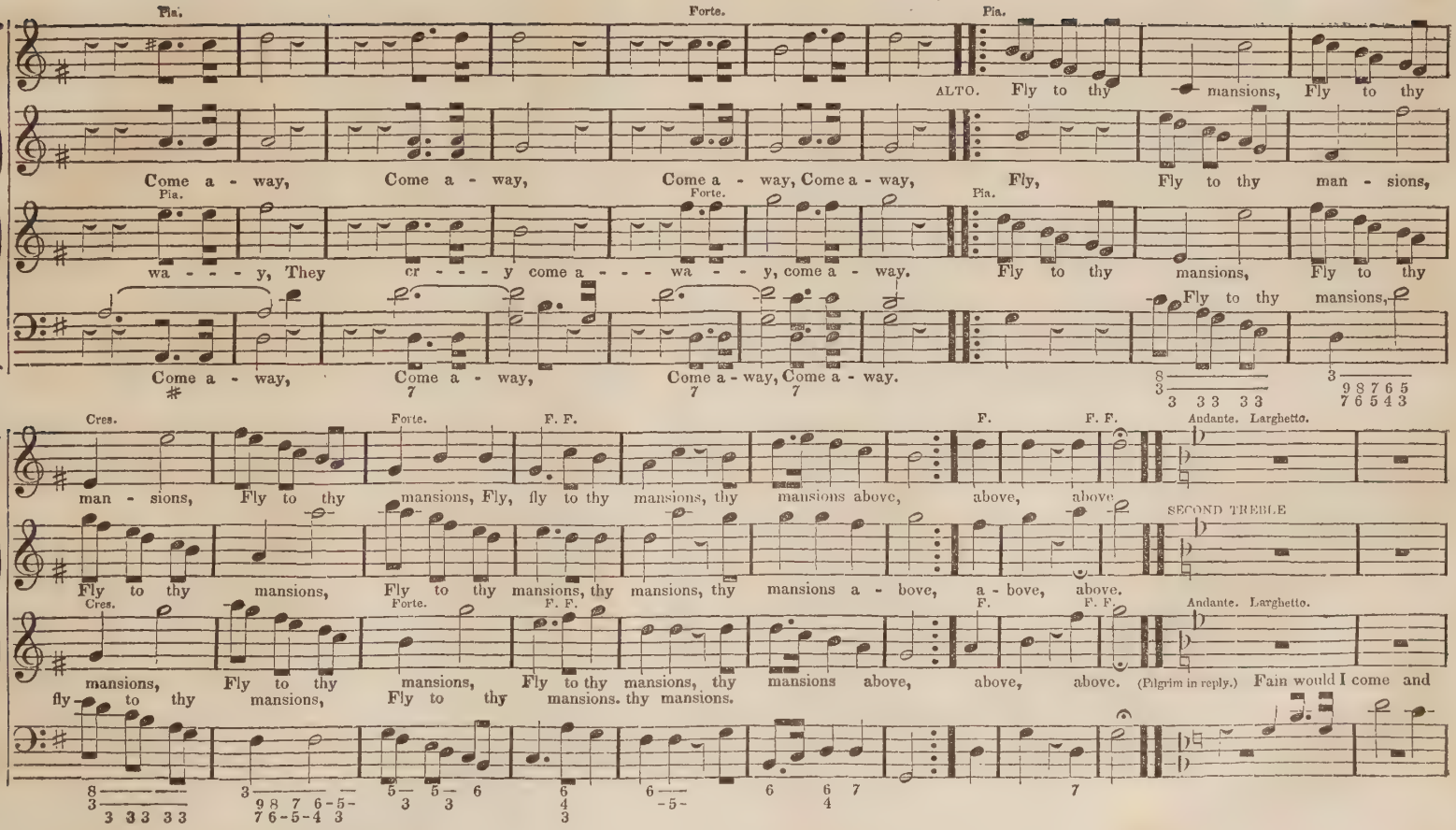
p

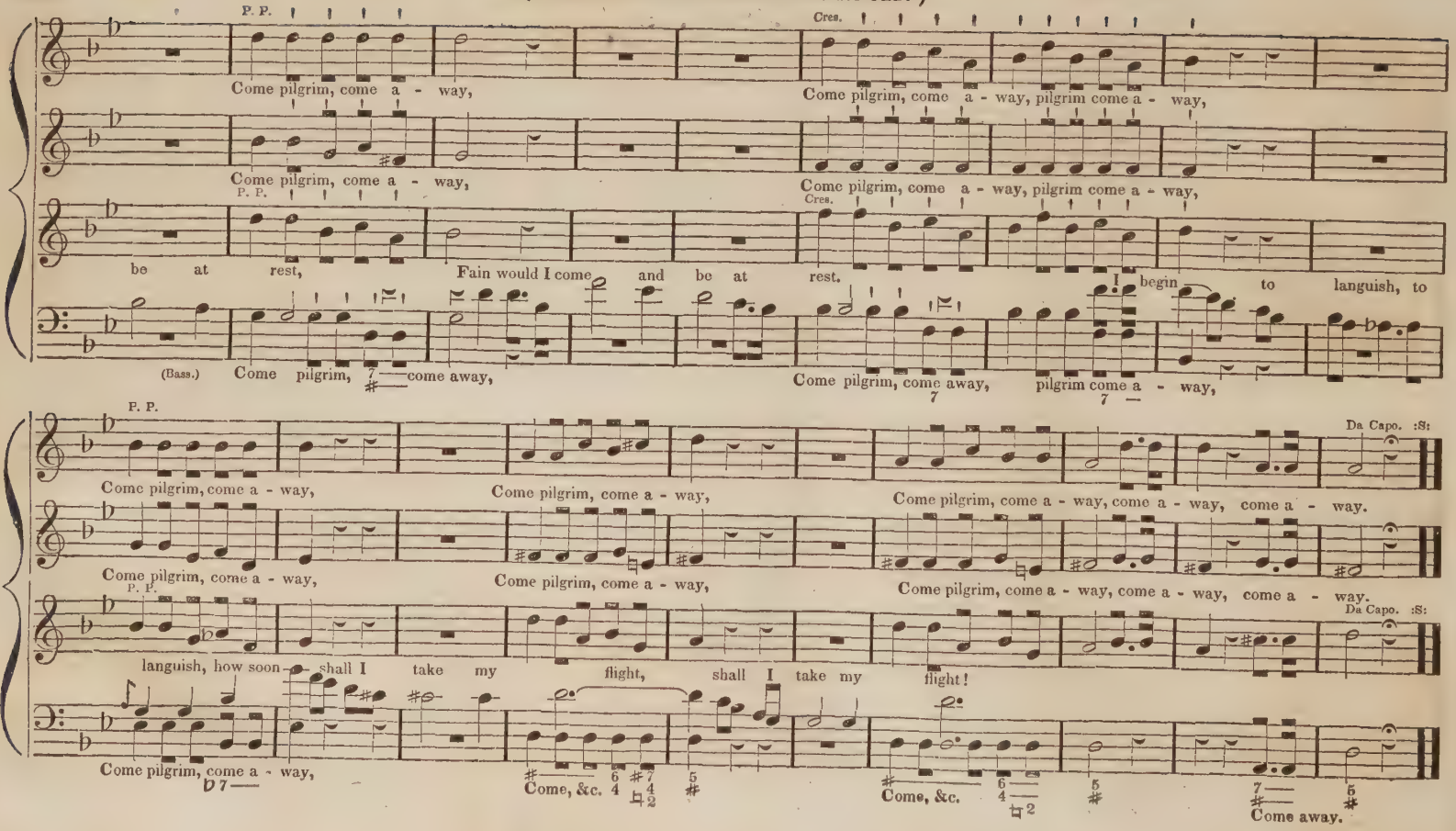
SOUTH STREET. L. M.

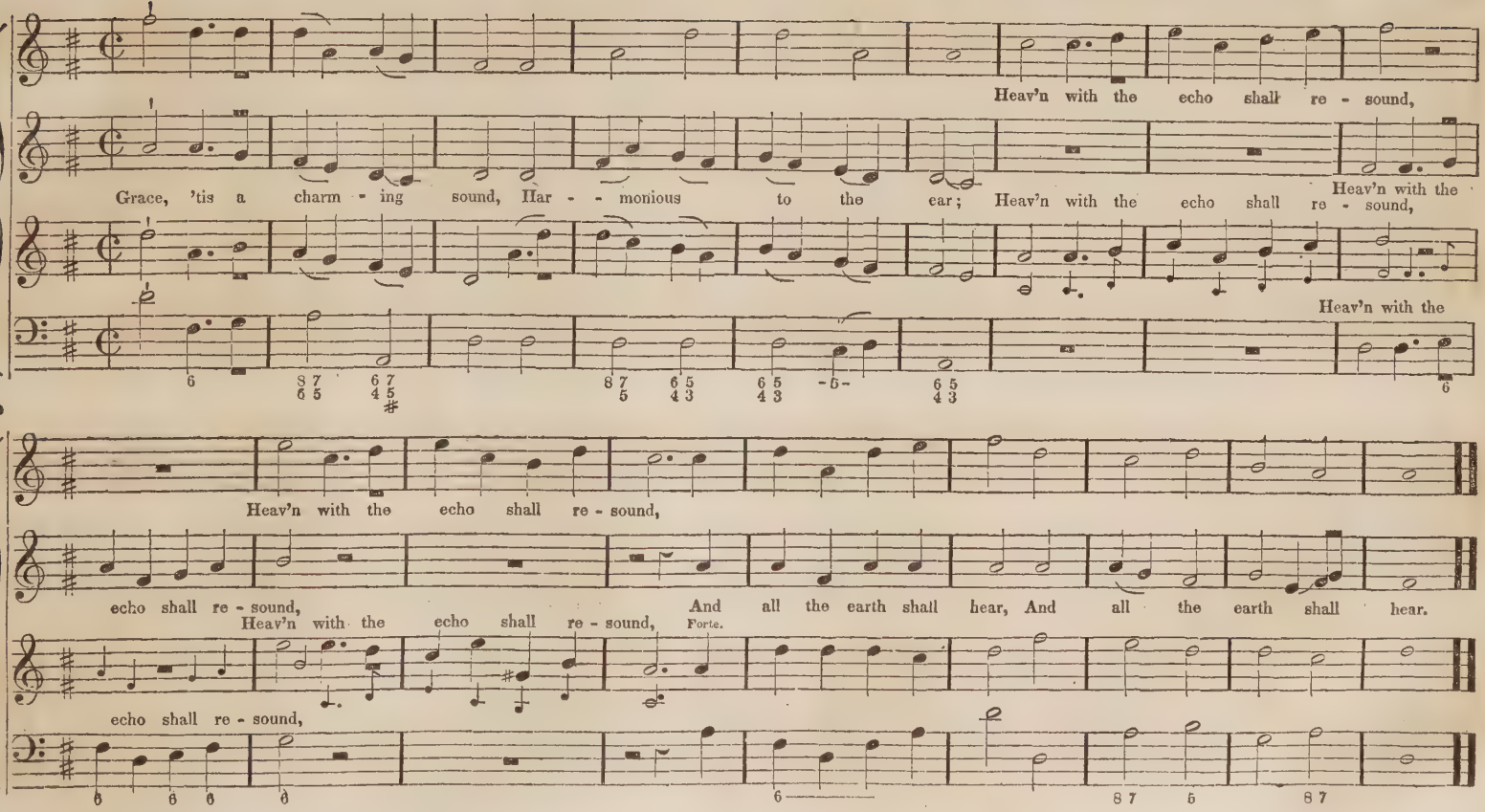
[HAYDN.]

Largo. Affet.

Come, weary souls by sin dis - tress'd, Come and accept the promis'd rest; The Saviour's gracious call o - bey, And cast your gloomy cares a - way.


Come pilgrim, come away,
Come pilgrim, come a - way, come a - way
Come, come a - way,
Largo. P.P. [Swell.]
Come pilgrim, come away,
Vivace. Mod. P.
Come pilgrim, come a - way, come a - way, come a - way.
Why shouldst thou be lingering
Come pilgrim, come a - way,
Come pilgrim, come a - way, come a - way.
P. Mod.
[Fine.]
For.
here? Why shouldst thou be lingering here?
P. Mod.
[Fine.]
Come pilgrim, come a - way,
Come pilgrim, come a - way,
Come a - way.
For.
I hear the voice of angels,
SOLO.
(Pilgrim in reply.)
I hear the voice of angels,
They cr - - - y Come a-
[Bass.] Come pilgrim, come away,
Come pilgrim, come away,
Come away,

Pia.
Forte.
Pia.
ALTO. Fly to thy mansions, Fly to thy
Come a - way, Come a - way, Come a - way, Come a - way, Fly, Fly to thy man - sions,
Pia.
Forte.
Pia.
wa - - - y, They cr - - - y come a - - - wa - - y, come a - way. Fly to thy mansions, Fly to thy
Fly to thy mansions,
Come a - way, Come a - way, Come a - way, Come a - way.
Cres.
Forte.
F. F.
F.
F. F.
Andante. Larghetto.
man - sions, Fly to thy mansions, Fly, fly to thy mansions, thy mansions above, above, above.
SECOND TREBLE
Fly to thy mansions, Fly to thy mansions, thy mansions, thy mansions a - bove, a - bove, above.
Cres.
Forte.
F. F.
F.
F. F.
Andante. Larghetto.
mansions, Fly to thy mansions, Fly to thy mansions, thy mansions above, above, above. (Pilgrim in reply.) Fain would I come and
fly to thy mansions, Fly to thy mansions. thy mansions.


P. P.
Come pilgrim, come a - way,
Cres.
Come pilgrim, come a - way, pilgrim come a - way,
Come pilgrim, come a - way,
Come pilgrim, come a - way, pilgrim come a - way,
P. P.
be at rest,
Fain would I come and be at rest.
Cres.
begin to languish, to
(Bass.)
Come pilgrim, come away,
Come pilgrim, come away, pilgrim come a - way,
P. P.
Come pilgrim, come a - way,
Come pilgrim, come a - way,
Come pilgrim, come a - way, come a - way, come a - way.
Da Capo. :S:
Come pilgrim, come a - way,
Come pilgrim, come a - way,
Come pilgrim, come a - way, come a - way, come a - way.
P. P.
languish, how soon shall I take my flight, shall I take my flight!
Da Capo. :S:
Come pilgrim, come a - way,
Come, &c.
Come, &c.
Come away.


Heav'n with the echo shall re - sound,
Grace, 'tis a charm - ing sound, Har - - monious to the ear; Heav'n with the echo shall re - sound,
Heav'n with the
Heav'n with the
Heav'n with the echo shall re - sound,
echo shall re - sound, And all the earth shall hear, And all the earth shall hear.
Heav'n with the echo shall re - sound,
Forte.
echo shall re - sound,

I WILL ARISE.

[CECIL.*]

TRIO. SECOND TREBLE.

I will a - rise and go to my Fa - - ther,

AIR. Adagio. Pia. Expressivo.

Sym. Sym. Pia. Cres.

I will arise, I will a - rise and go to my Fa - - ther,

Swell Organ. Voice.

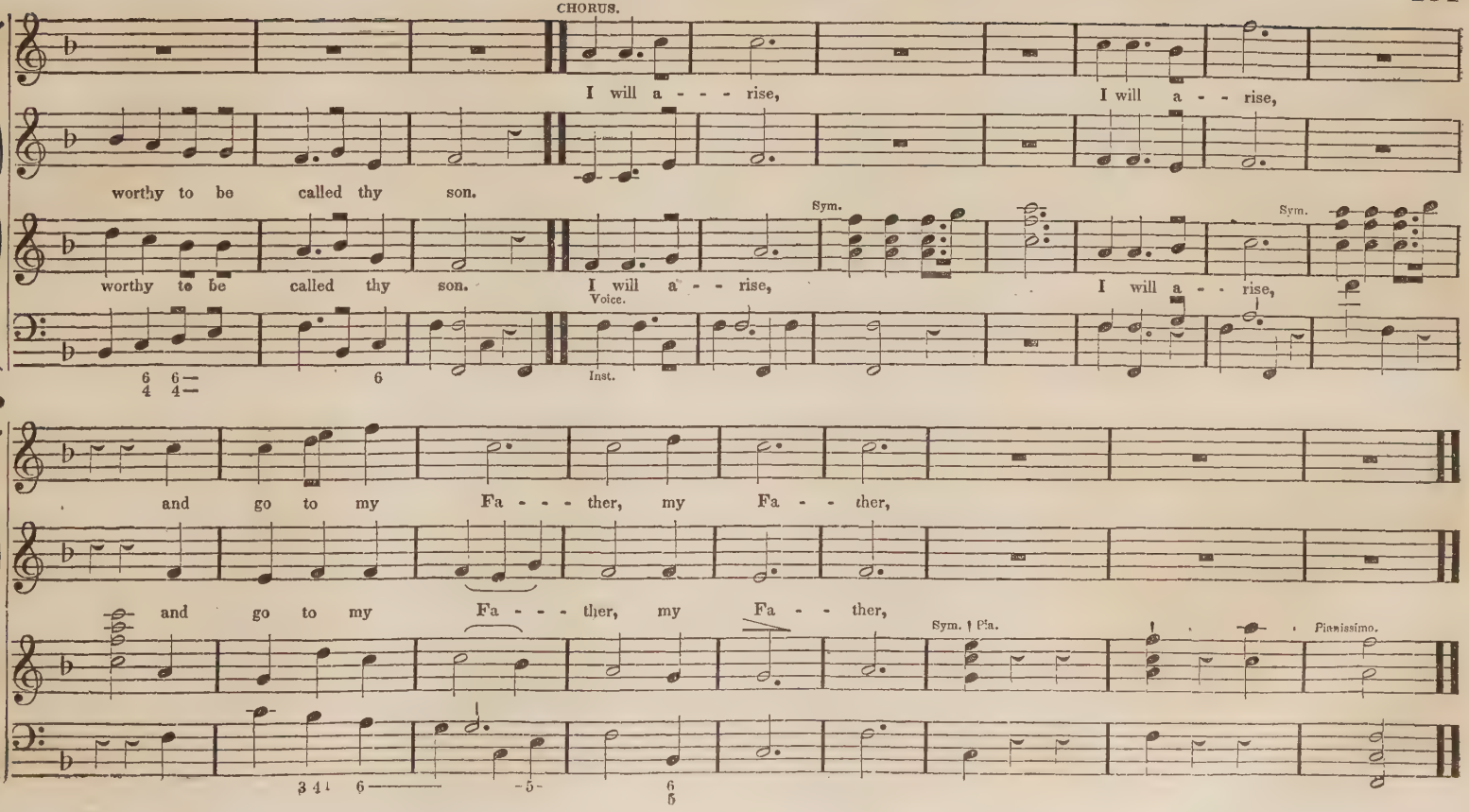
and will say unto him, Fa - ther, Fa - ther I have sinned, have sinned, I have sinned against heav'n and be - fore thee, and am no more

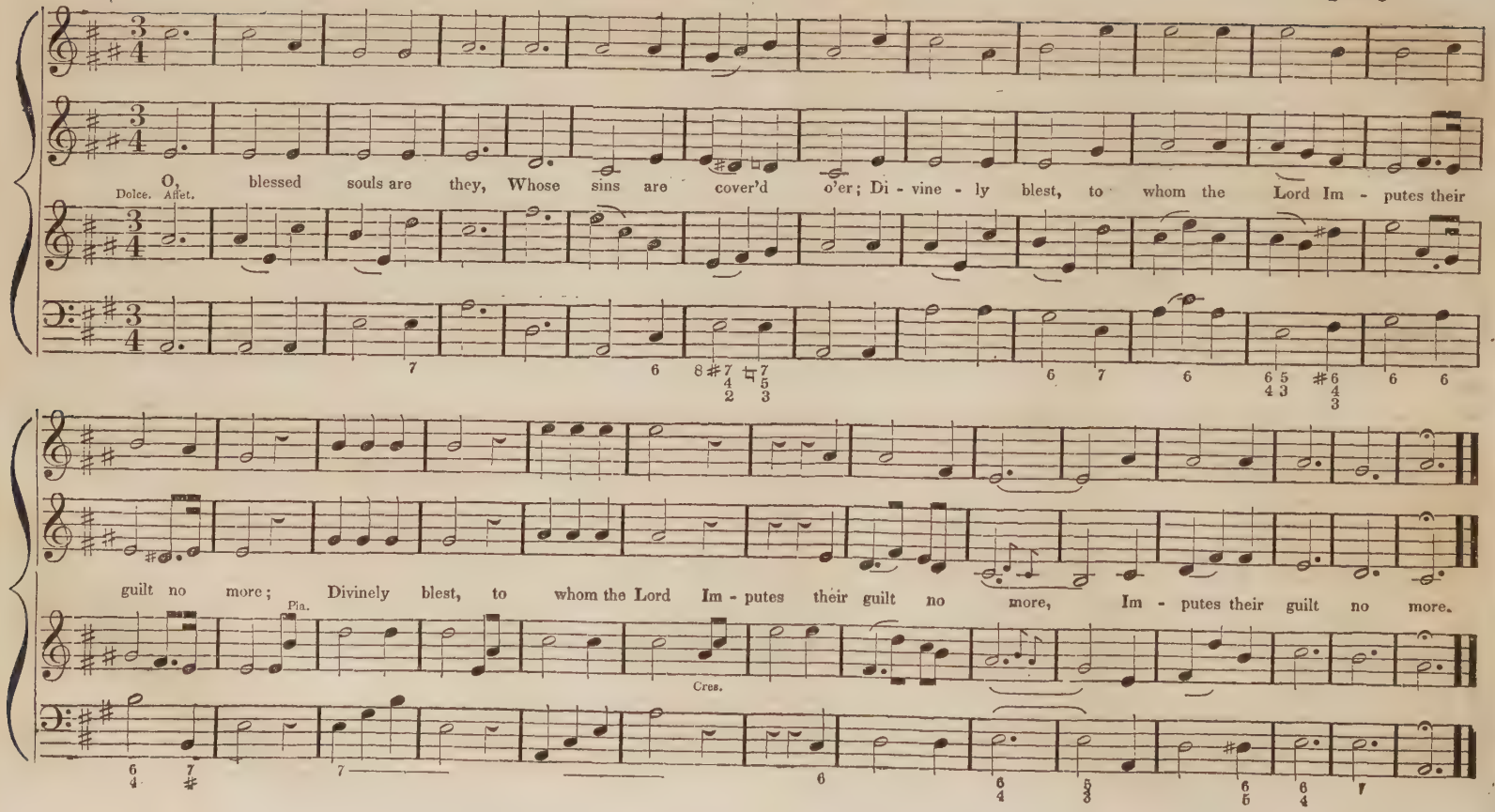
Express.

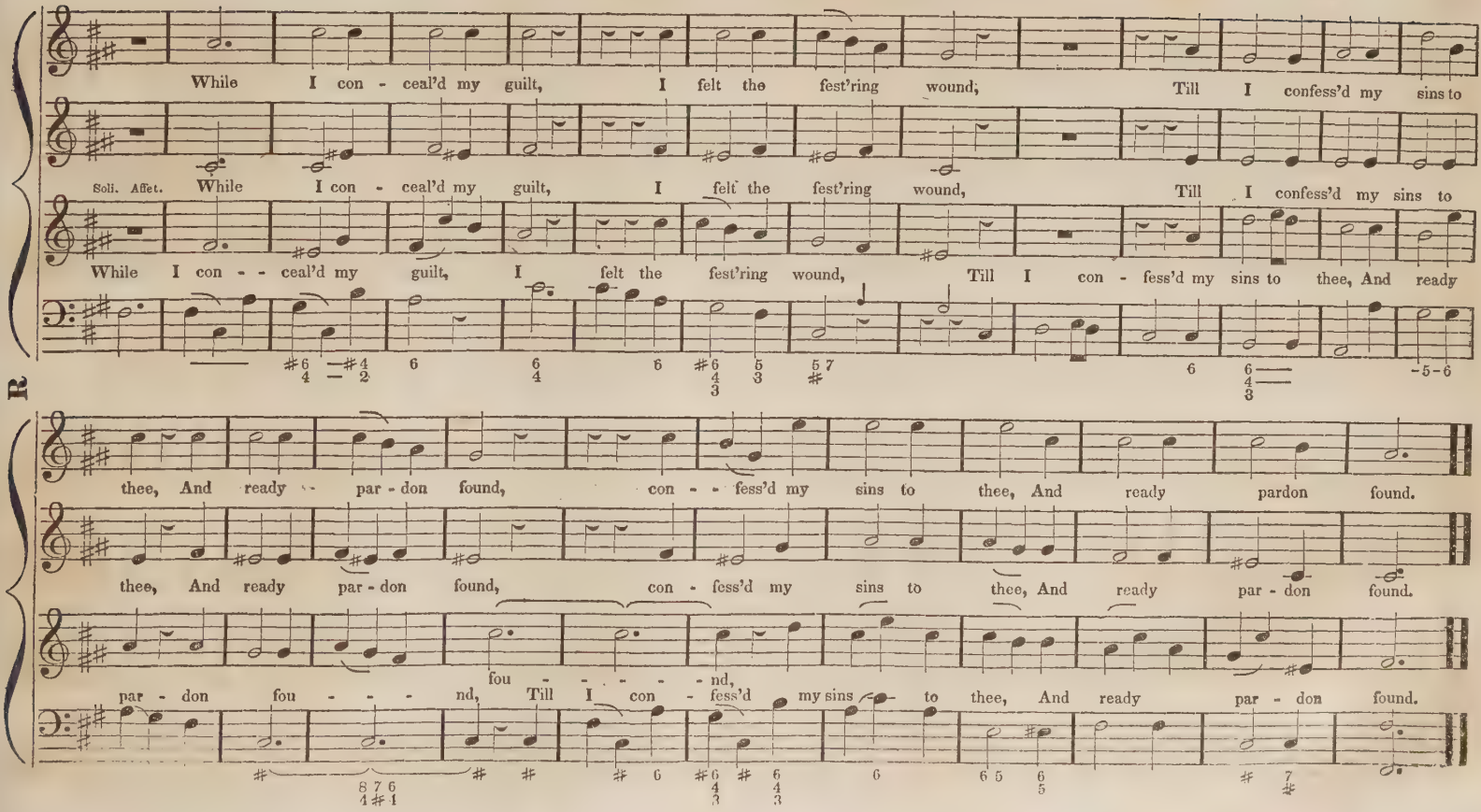
and will say unto him, Father, I have sinned, have sinned, and am no more

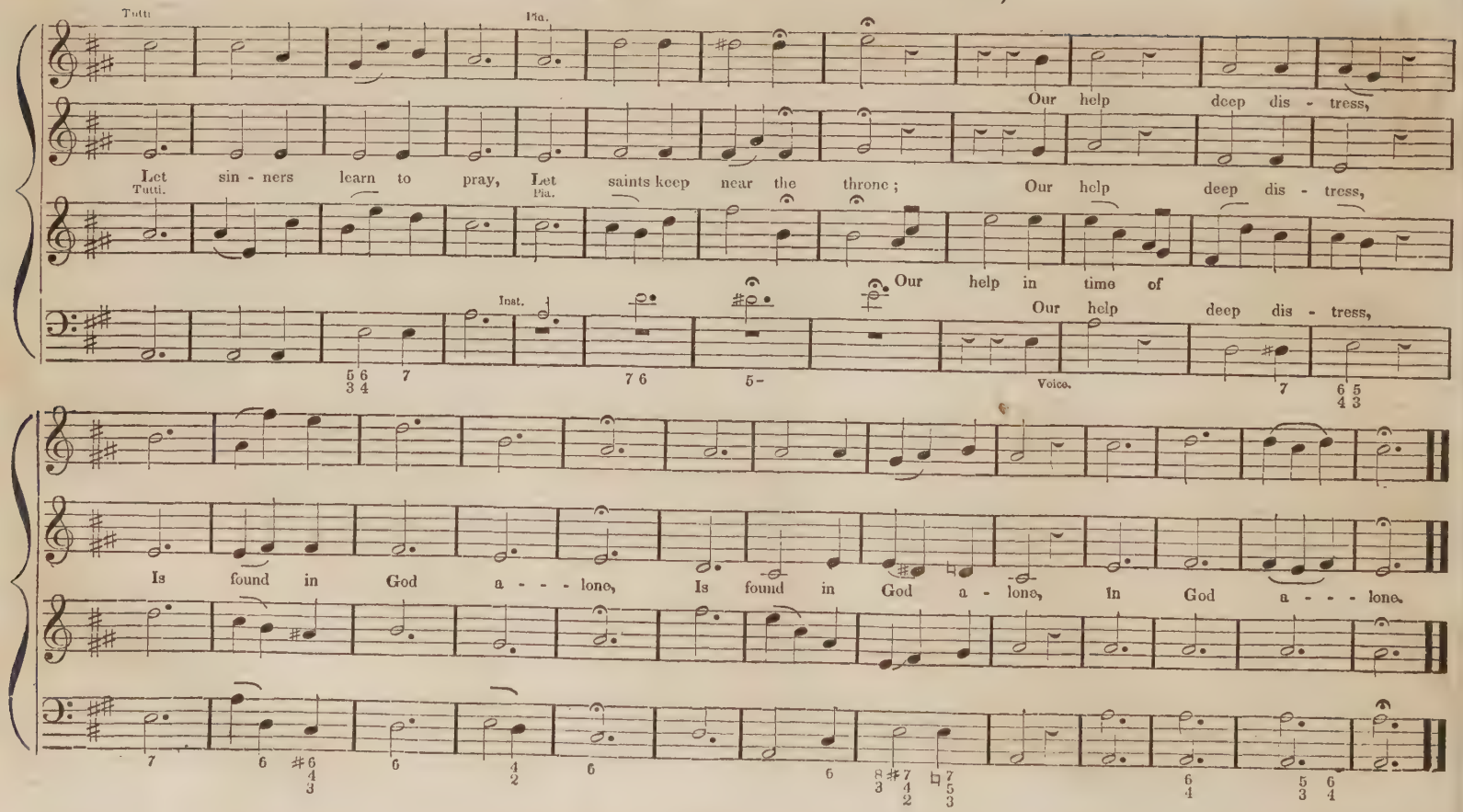
Inst. Voice.

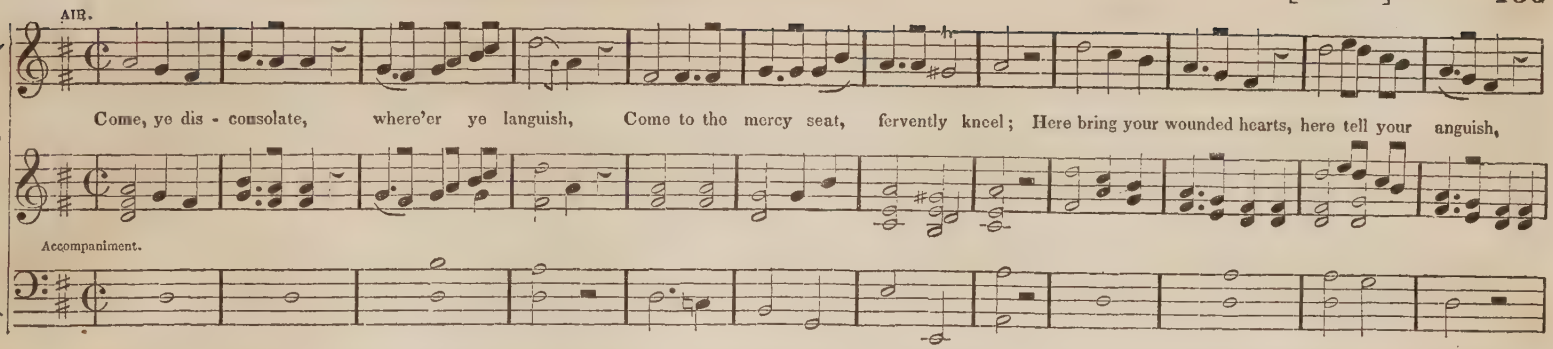
* The late Rev. Richard Cecil, of England.

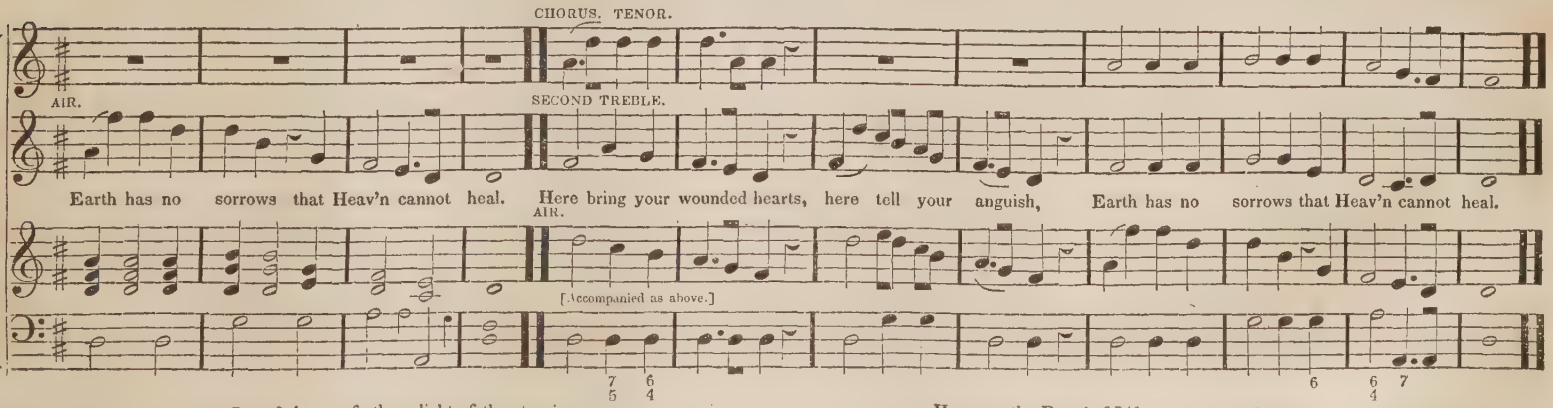

CHORUS.
I will a - - - rise,
I will a - - rise,
worthy to be called thy son.
worthy to be called thy son.
I will a - - rise,
I will a - - rise,
Sym.
Sym.
Voice.
Inst.
and go to my Fa - - - ther, my Fa - - ther,
and go to my Fa - - - ther, my Fa - - ther,
Sym. | Fa.
Pianissimo.


Dolce. Affet.
O, blessed souls are they, Whose sins are cover'd o'er; Di - vine - ly blest, to whom the Lord Im - putes their
guilt no more; Divinely blest, to whom the Lord Im - putes their guilt no more, Im - putes their guilt no more.
Pia.
Cres.


While I con - ceal'd my guilt, I felt the fest'ring wound, Till I confess'd my sins to
Soli. Affet. While I con - ceal'd my guilt, I felt the fest'ring wound, Till I confess'd my sins to
While I con - - ceal'd my guilt, I felt the fest'ring wound, Till I con - fess'd my sins to thee, And ready
thee, And ready par - don found, con - - fess'd my sins to thee, And ready pardon found.
thee, And ready par - don found, con - fess'd my sins to thee, And ready par - don found.
par - don fou - - - - nd, Till I con - fess'd my sins to thee, And ready par - don found.

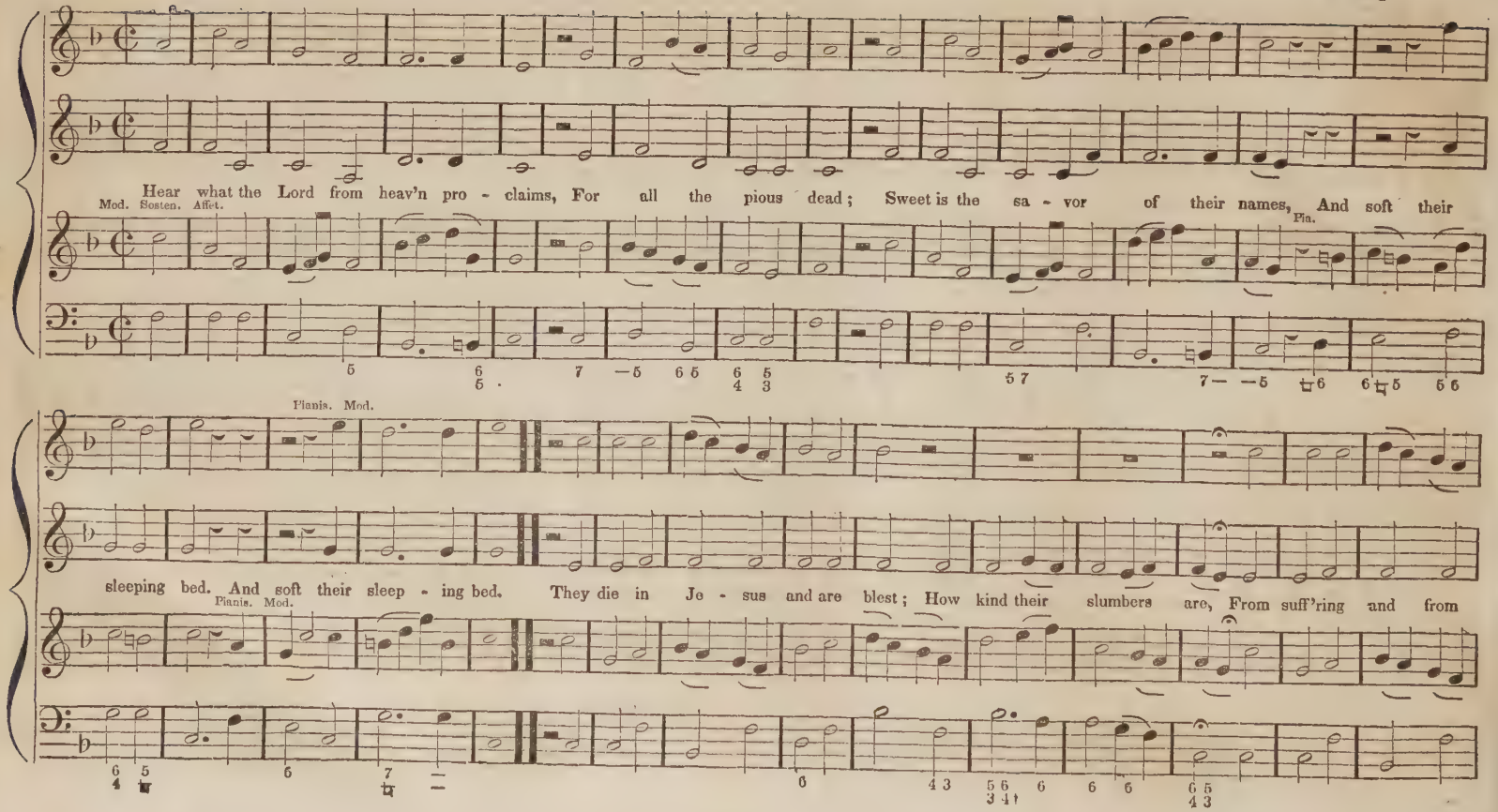

Tutti
Pia.
Our help deep dis - tress,
Let sin - ners learn to pray, Let saints keep near the throne; Our help deep dis - tress,
Tutti.
Pia.
Our help in time of
Our help deep dis - tress,
Inst.
Voice.
Is found in God a - - - lone, Is found in God a - lone, In God a - - - lone.

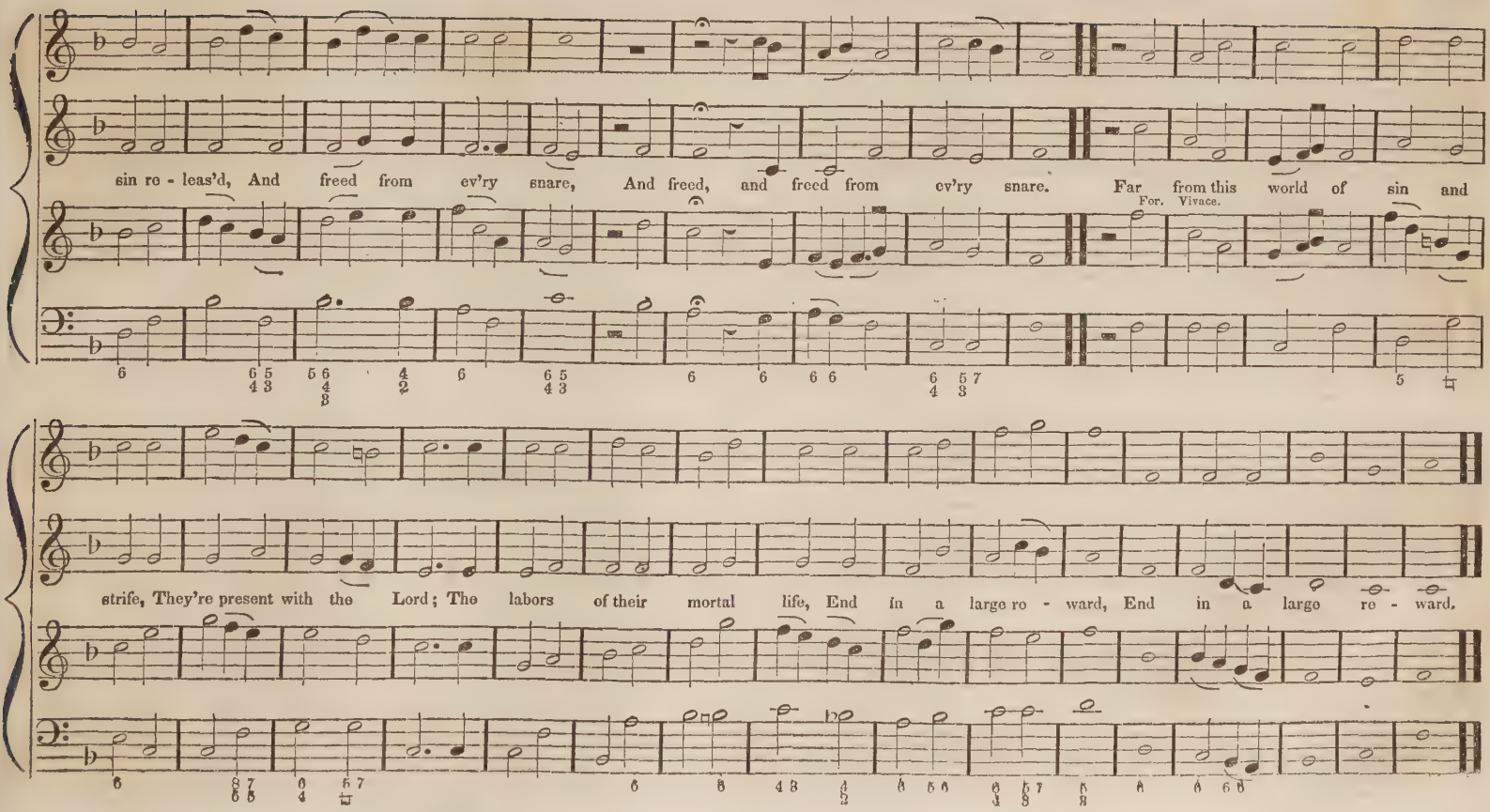

AIR.
Come, ye dis - consolate, where'er ye languish, Come to the mercy seat, fervently kneel; Here bring your wounded hearts, here tell your anguish,
Accompaniment.

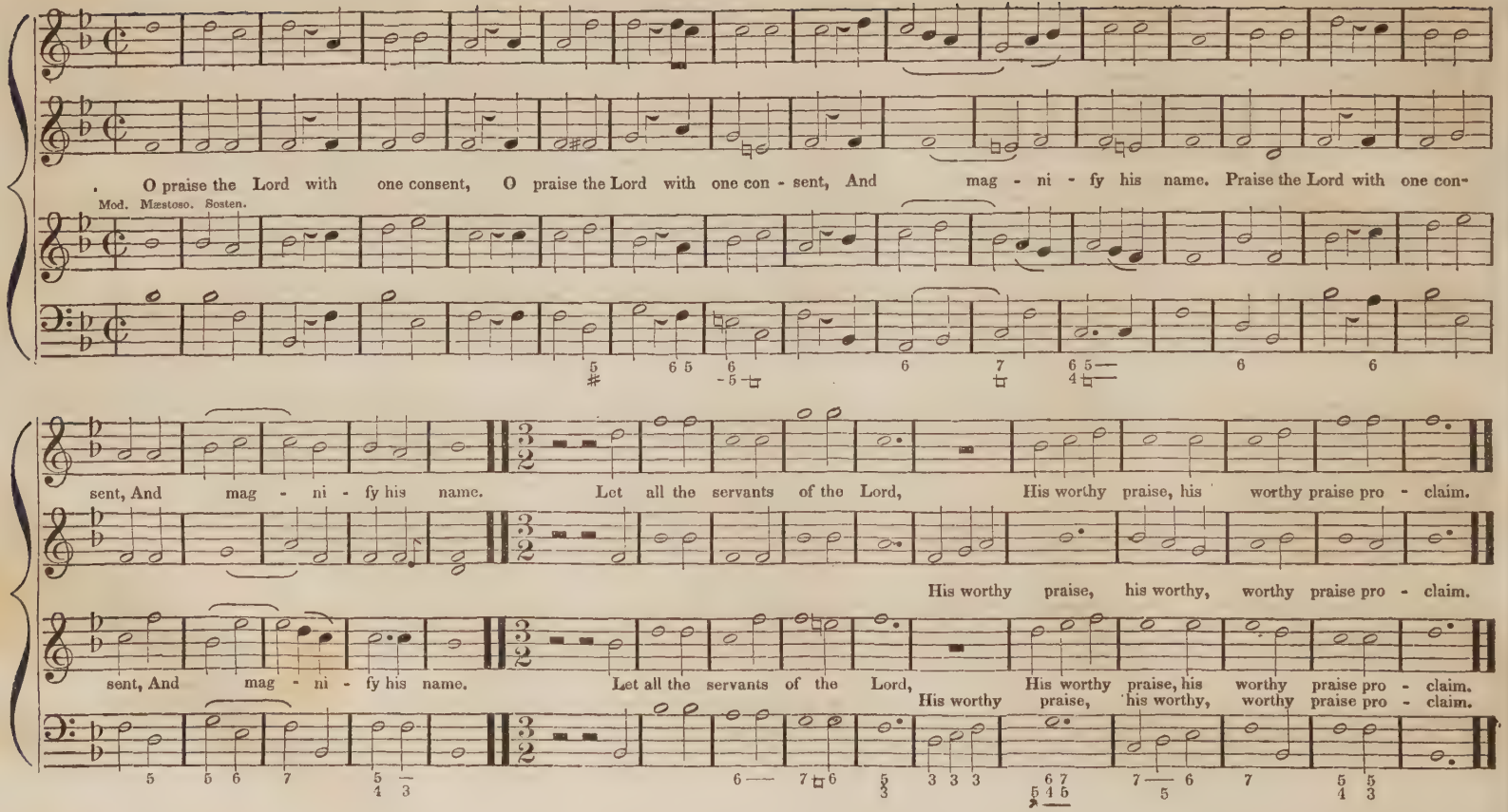


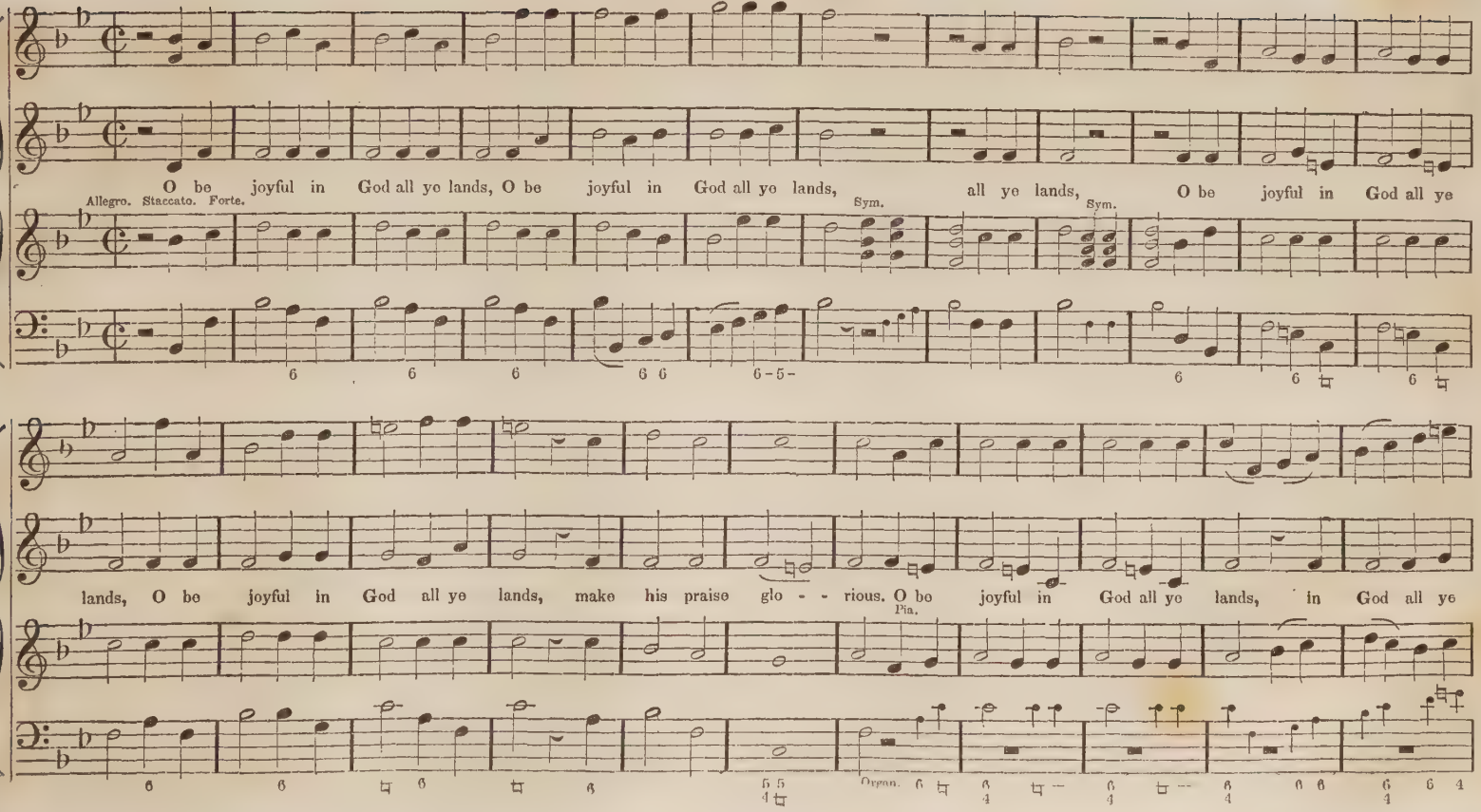
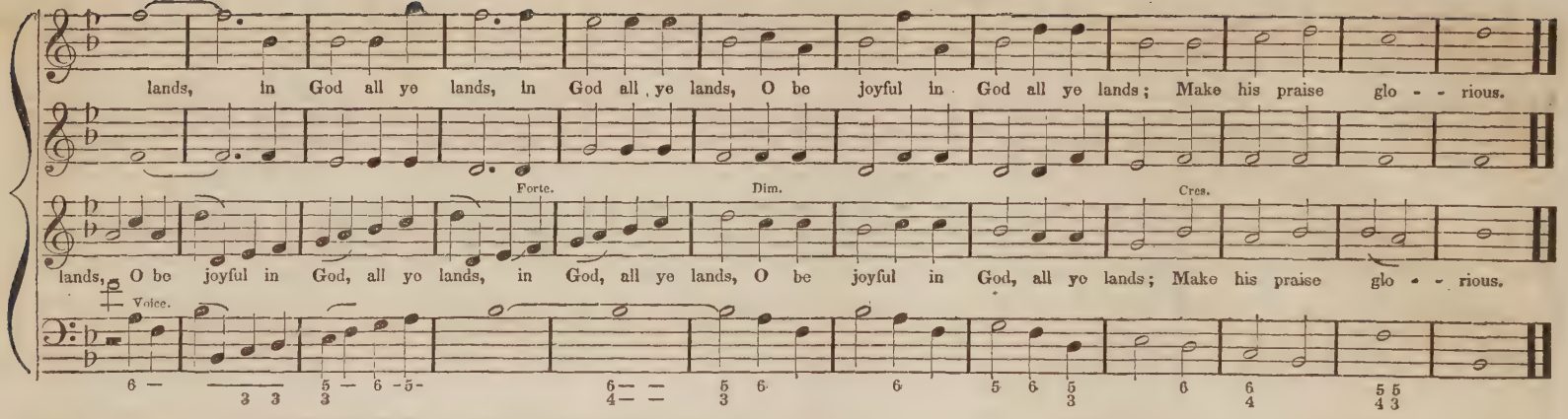
Joy of the comfortless, light of the straying,
Hope, when all others die, fadeless and pure;
Here speaks the Comforter in mercy saying
Earth has no sorrow that Heav'n cannot cure.

Here see the Bread of Life; see waters flowing
Forth from the throne of God, pure from above;
Come to the feast of love, come, ever knowing
Earth has no sorrows but Heav'n can remove.

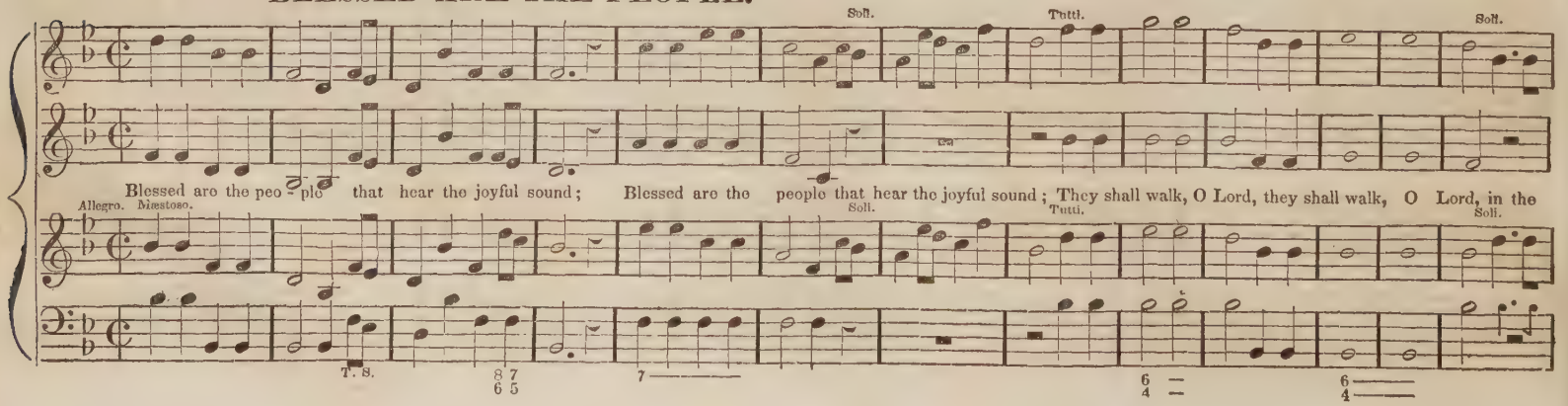
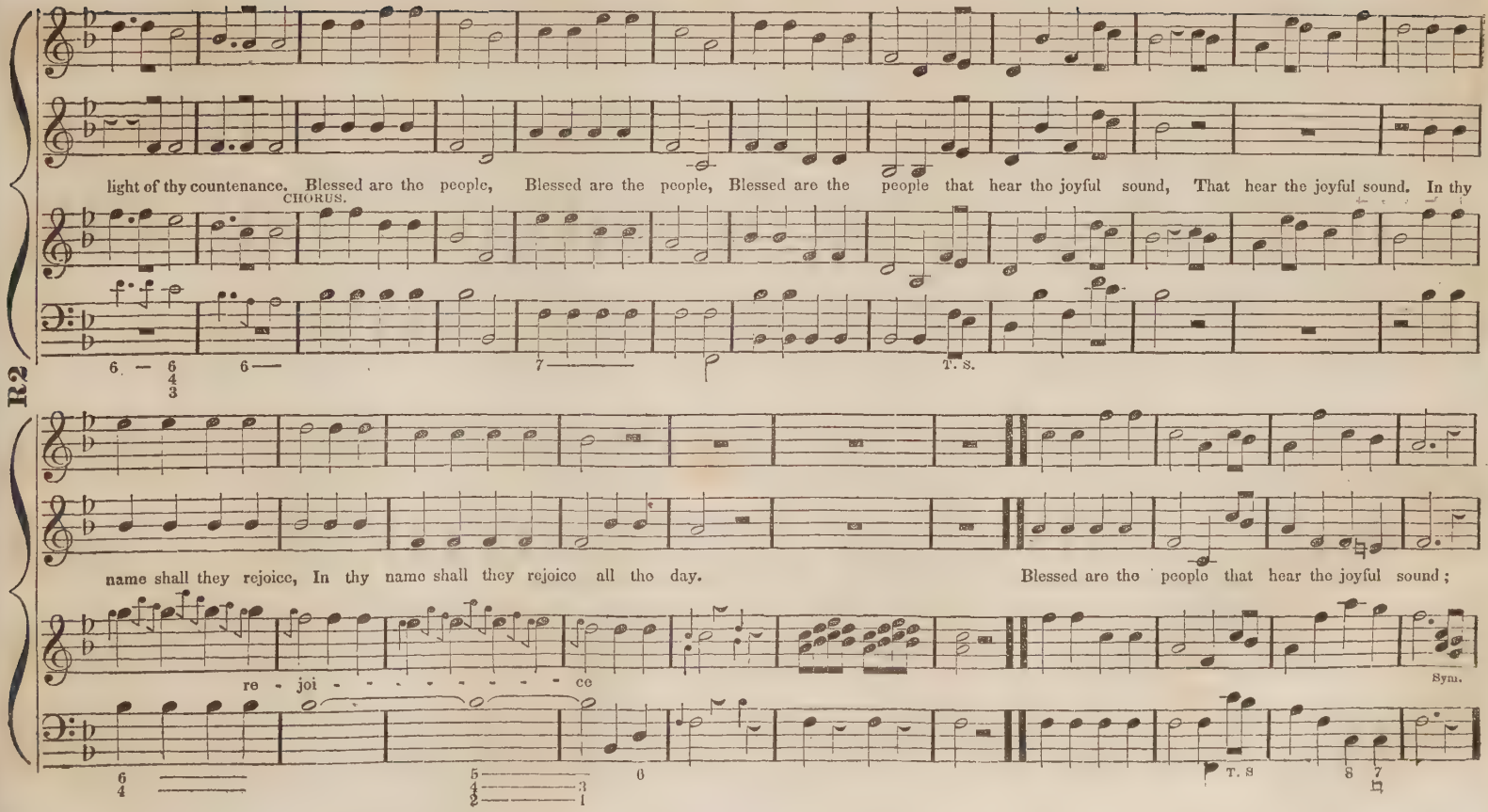

Hear what the Lord from heav'n pro - claims, For all the pious dead; Sweet is the sa - vor of their names, And soft their
Mod. Sosten. Affet.
Pia.
sleeping bed. And soft their sleep - ing bed. They die in Je - sus and are blest; How kind their slumbers are, From suff'ring and from
Pianis. Mod.
Pianis. Mod.

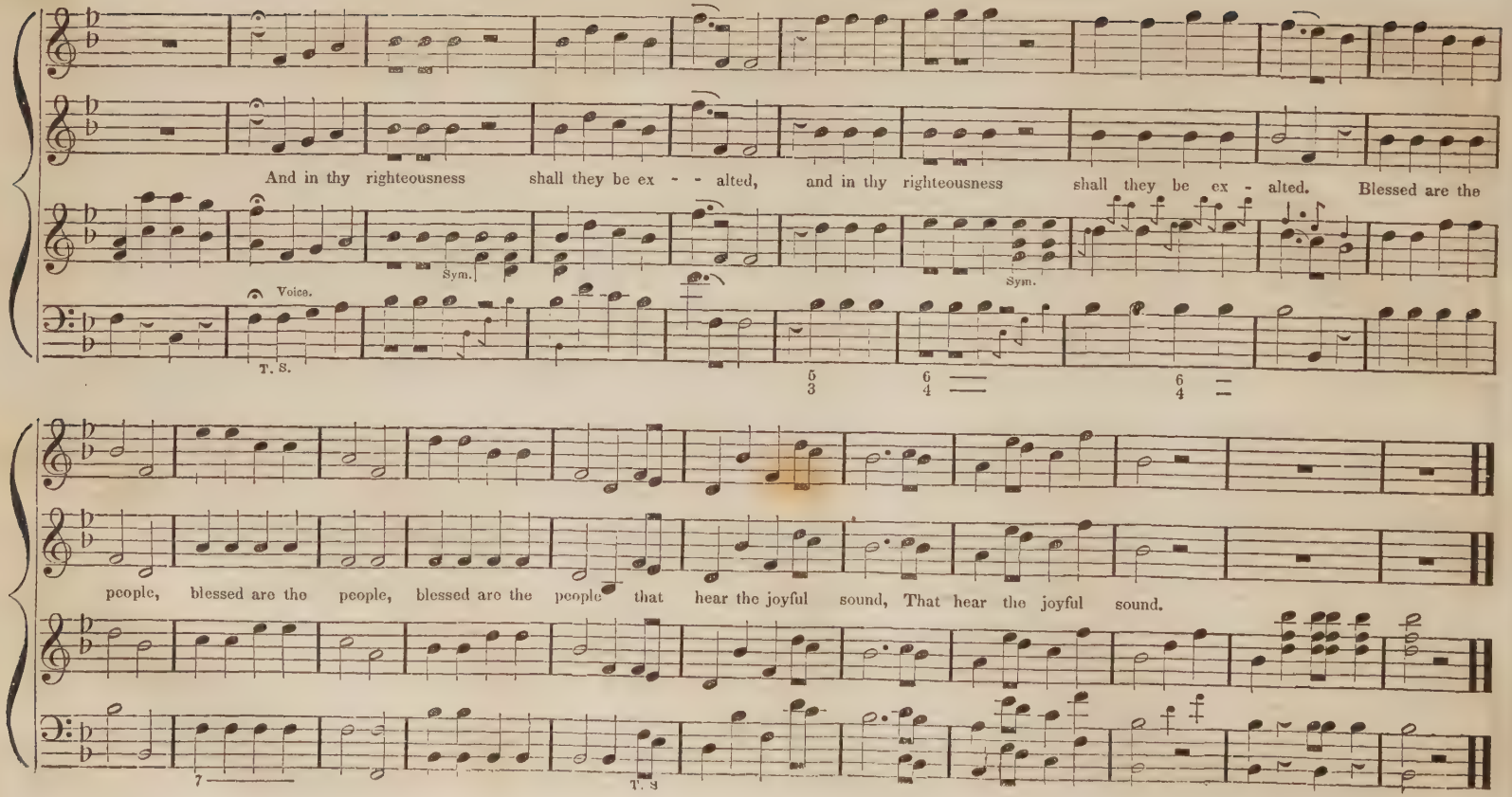

sin re - leas'd, And freed from ev'ry snare, And freed, and freed from ev'ry snare. Far from this world of sin and
For. Vivace.
strife, They're present with the Lord; The labors of their mortal life, End in a large re - ward, End in a large re - ward.

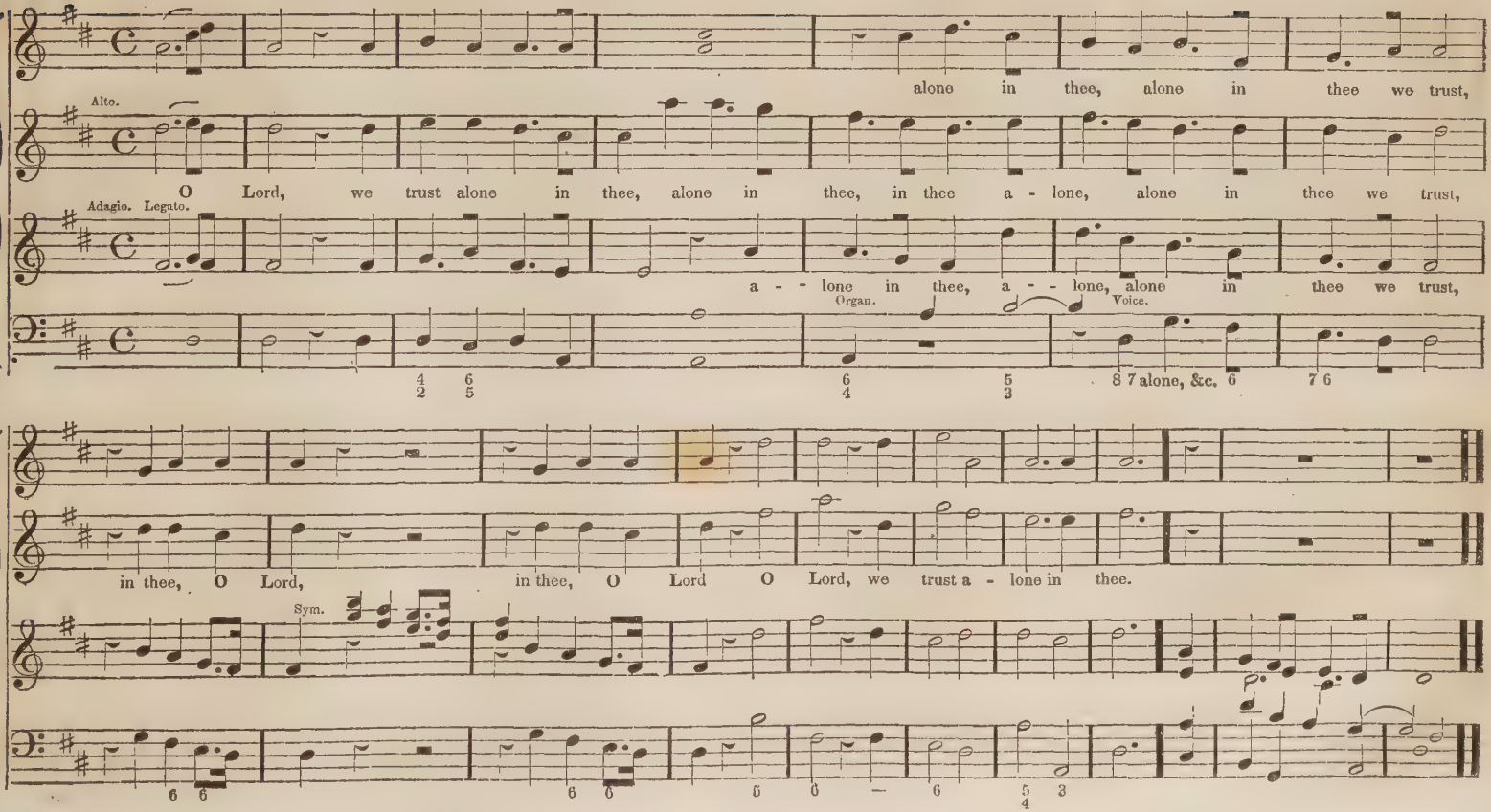

O praise the Lord with one consent, O praise the Lord with one con - sent, And mag - ni - fy his name. Praise the Lord with one con-
Mod. Mæstoso. Sosten.
sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise pro - claim.
His worthy praise, his worthy, worthy praise pro - claim.
sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise pro - claim.
His worthy praise, his worthy, worthy praise pro - claim.

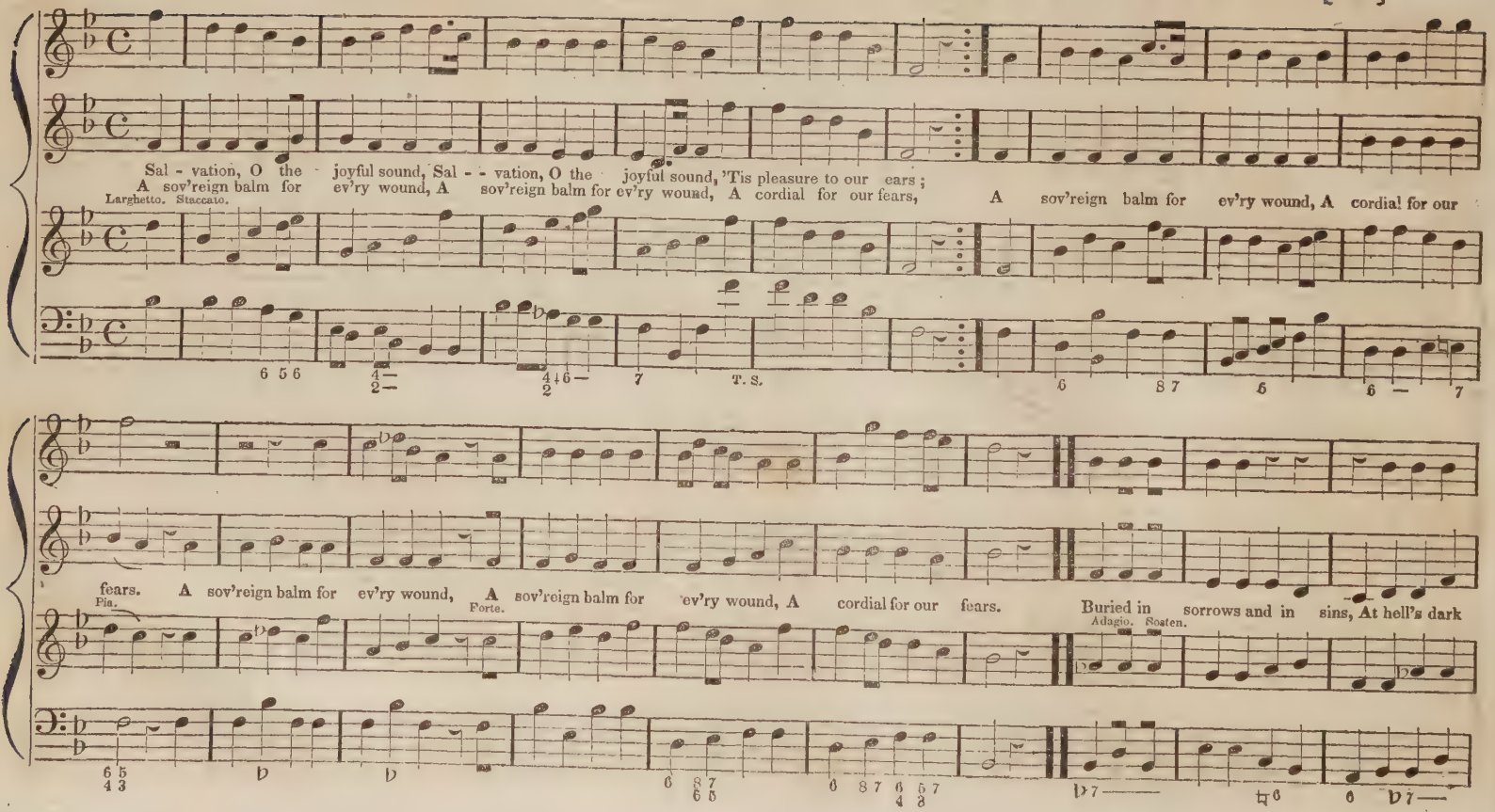

Allegro. Staccato. Forte.
O be joyful in God all ye lands, O be joyful in God all ye lands,
Sym.
all ye lands,
Sym.
O be joyful in God all ye
lands, O be joyful in God all ye lands, make his praise glo - - rious. O be
Pia.
joyful in God all ye lands, in God all ye
Organ.

lands, In God all ye lands, In God all ye lands, O be joyful in God all ye lands; Make his praise glo - - rious.
Forte.
Dim.
Cres.
lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands; Make his praise glo - - rious.
Voice.

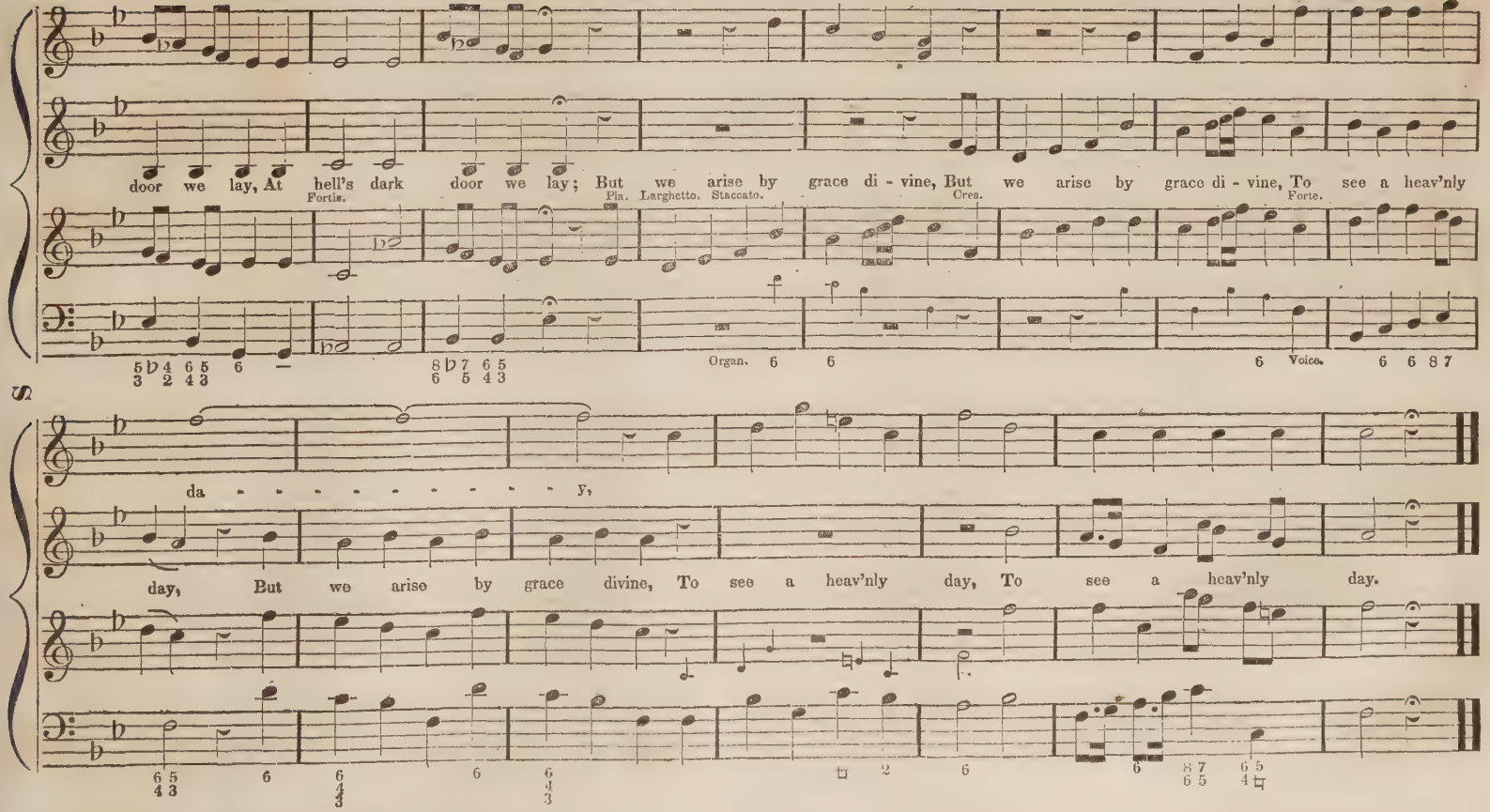
BLESSED ARE THE PEOPLE.

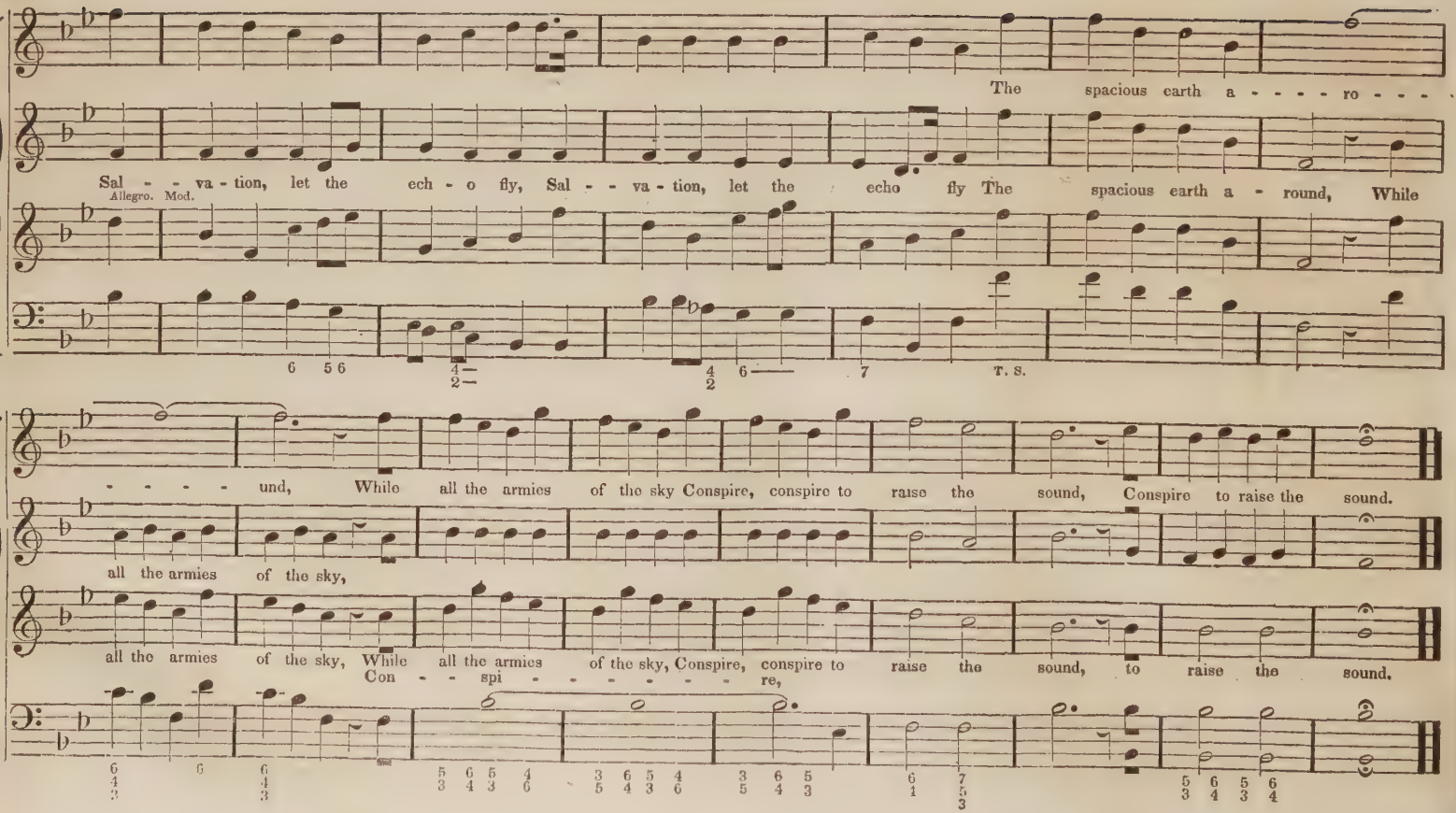

Soft.
Tutti.
Soft.
Blessed are the peo - ple that hear the joyful sound; Blessed are the people that hear the joyful sound; They shall walk, O Lord, they shall walk, O Lord, in the
Allegro. Maestoso.
Soft.
Tutti.
Soft.
T. S.

light of thy countenance. Blessed are the people, Blessed are the people, Blessed are the people that hear the joyful sound, That hear the joyful sound. In thy
CHORUS.
T. S.
R2
name shall they rejoice, In thy name shall they rejoice all the day. Blessed are the people that hear the joyful sound;
re - joi - - - - - - - - ce
Syn.
T. S


And in thy righteousness shall they be ex - - alted, and in thy righteousness shall they be ex - alted. Blessed are the
Sym.
Sym.
Voice.
T. S.
5 3
6 4
6 4
people, blessed are the people, blessed are the people that hear the joyful sound, That hear the joyful sound.
7
T. S


alone in thee, alone in thee we trust,
Alto.
O Lord, we trust alone in thee, alone in thee, in thee a - lone, alone in thee we trust,
Adagio. Legato.
a - - lone in thee, a - - lone, alone in thee we trust,
Organ.
Voice.
4 6 / 2 5
6 / 4
5 / 3
8 7 alone, &c. 6
7 6
in thee, O Lord, in thee, O Lord O Lord, we trust a - lone in thee.
Sym.
6 6
6 6
5
6
—
6
5 3 / 4

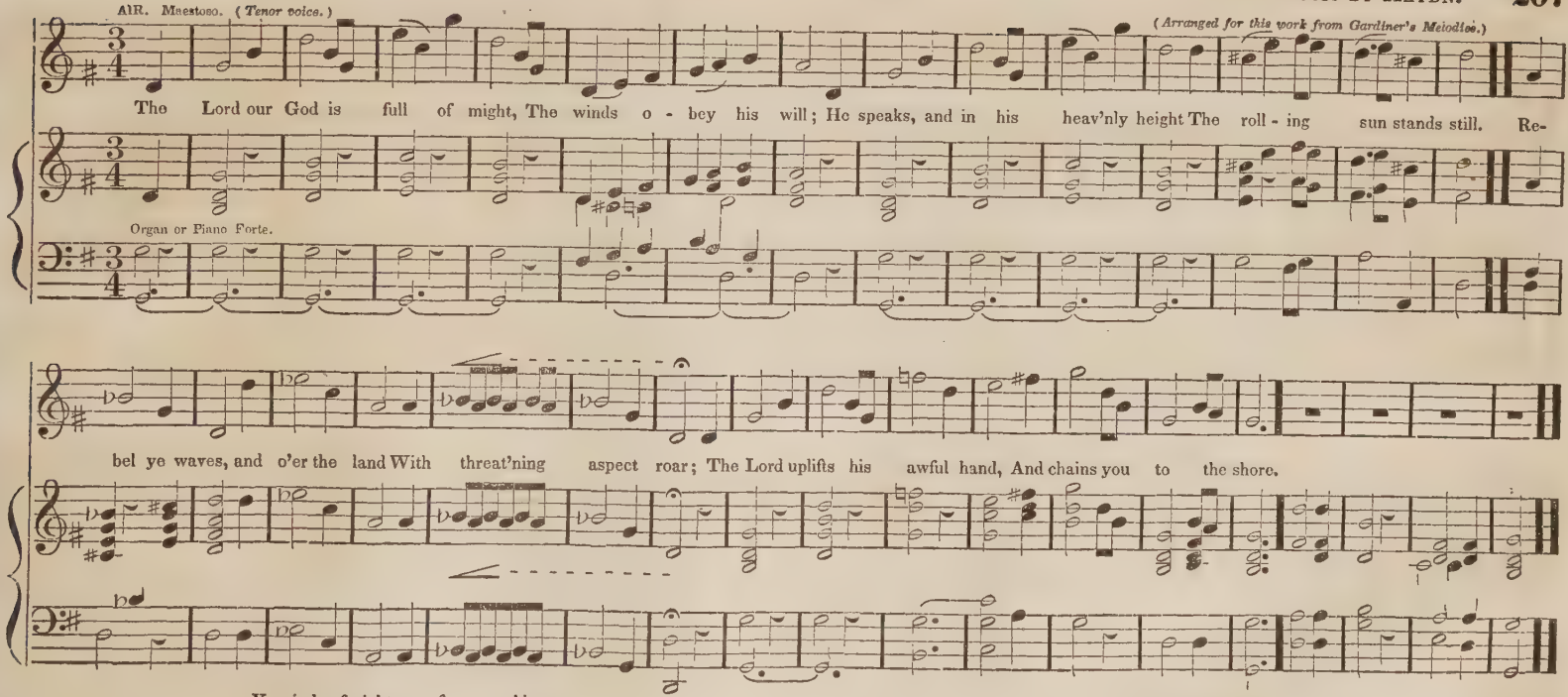

Sal - vation, O the joyful sound, Sal - - vation, O the joyful sound, 'Tis pleasure to our ears;
A sov'reign balm for ev'ry wound, A sov'reign balm for ev'ry wound, A cordial for our fears,
A sov'reign balm for ev'ry wound, A cordial for our
Larghetto. Staccato.
T. S.
fears. A sov'reign balm for ev'ry wound, A sov'reign balm for ev'ry wound, A cordial for our fears.
Buried in sorrows and in sins, At hell's dark
Fla.
Forte.
Adagio. Soaten.


door we lay, At hell's dark door we lay; But we arise by grace di - vine, But we arise by grace di - vine, To see a heav'nly
Fortis.
Pia. Larghetto. Staccato.
Cres.
Forte.
Organ.
Voice.
da - - - - - - - - - - y,
day, But we arise by grace divine, To see a heav'nly day, To see a heav'nly day.


The spacious earth a - - - - ro - - - -
Sal - - va - tion, let the ech - o fly, Sal - - va - tion, let the echo fly The spacious earth a - round, While
Allegro. Mod.
T. S.
- - - - - und, While all the armies of the sky Conspire, conspire to raise the sound, Conspire to raise the sound.
all the armies of the sky,
all the armies of the sky, While all the armies of the sky, Conspire, conspire to raise the sound, to raise the sound.
Con - - spi - - - - - - - re,

SOLO. THE LORD OUR GOD IS FULL OF MIGHT.

WORDS BY H. K. WHITE—MUSIC BY HAYDN.

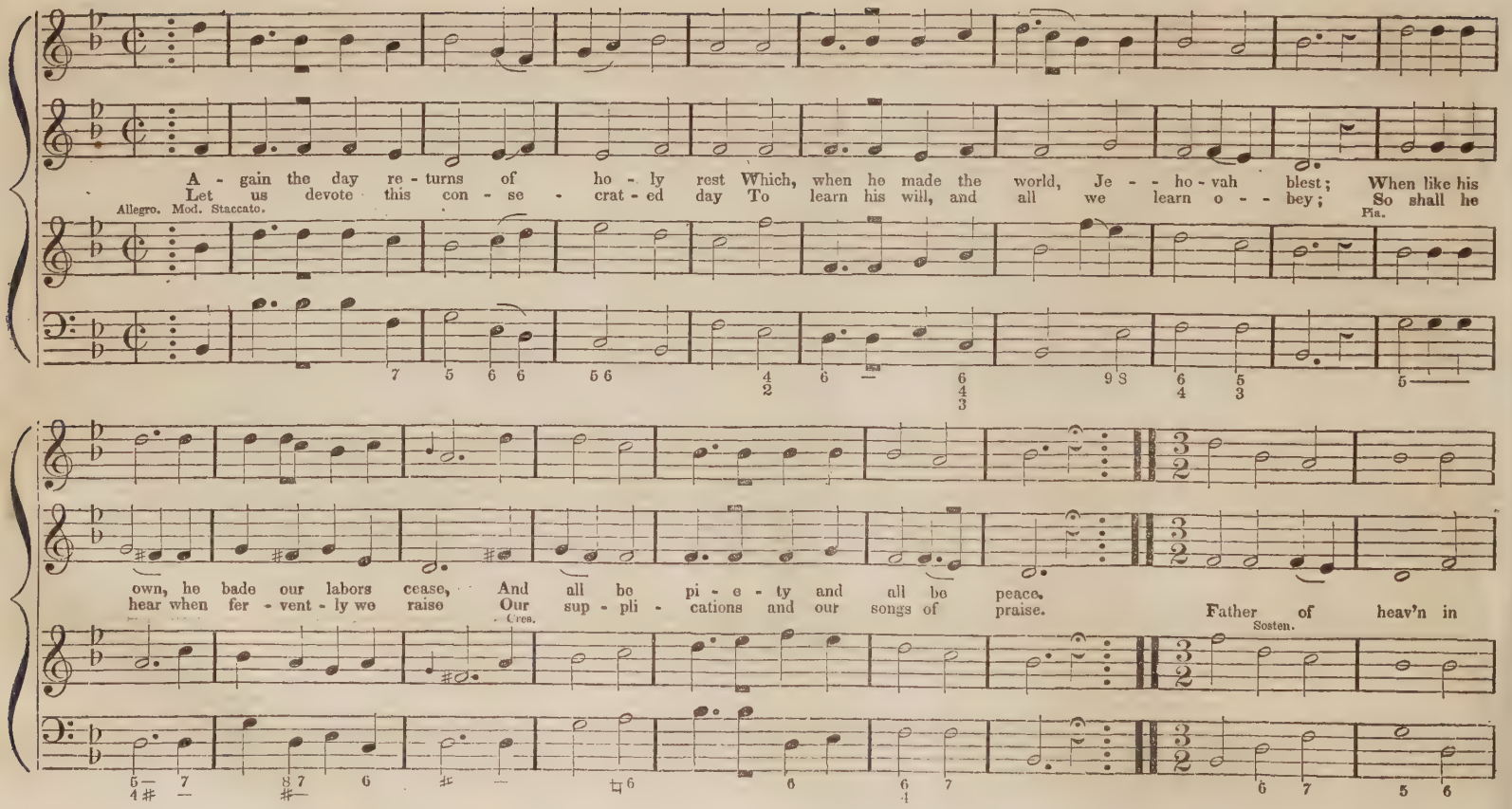

AIR. Maestoso. (Tenor voice.)
(Arranged for this work from Gardiner's Melodies.)
The Lord our God is full of might, The winds o - bey his will; He speaks, and in his heav'nly height The roll - ing sun stands still. Re-
Organ or Piano Forte.
bel ye waves, and o'er the land With threat'ning aspect roar; The Lord uplifts his awful hand, And chains you to the shore.

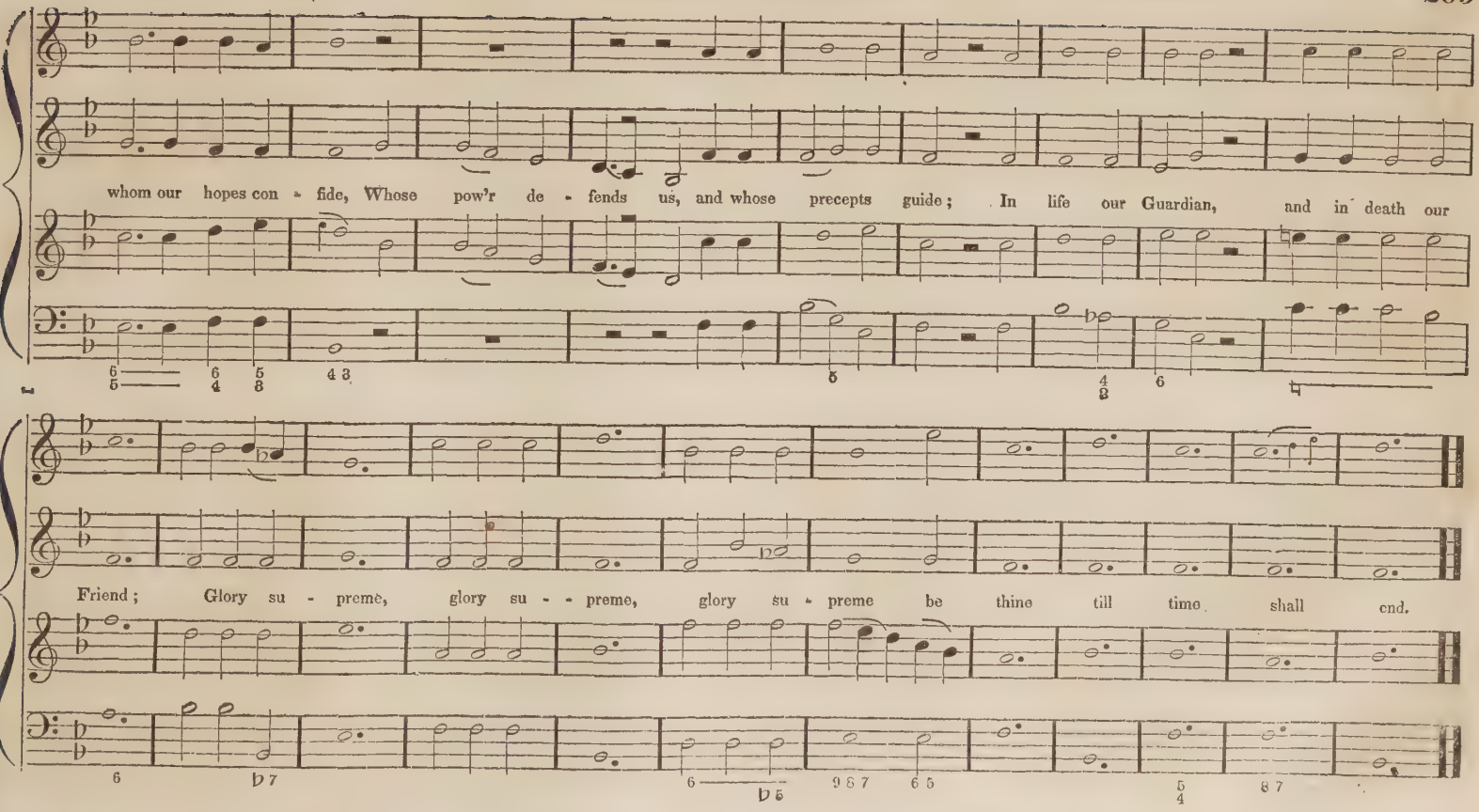
Ye winds of night, you force combine,
Without his high behest
Ye shall not in the lofty pine
Disturb the sparrow's nest.
His voice sublime is heard afar—
In distant peal it dies;
He yokes the whirlwinds to his car,
And sweeps the howling skies.

N. B. In performing the second stanza, exchange the swell for a diminish.

He lives, he reigns in ev'ry land,
From winter's polar snows
To where across the burning sand
The blasting meteor goes.
Ye nations bend, in rev'rence bend;
Ye monarchs wait his nod,
And bid the choral song ascend
To celebrate your God!

[By Rev. William Mason.—Arranged by T. H.]


A - gain the day re - turns of ho - ly rest Which, when he made the world, Je - - ho - vah blest; When like his
Let us devote this con - se - crat - ed day To learn his will, and all we learn o - - bey; So shall he
Allegro. Mod. Staccato.
Fla.
own, he bade our labors cease, And all be pi - e - ty and all be peace,
hear when fer - vent - ly we raise Our sup - pli - cations and our songs of praise. Father of heav'n in
Cres.
Sosten.


whom our hopes con - fide, Whose pow'r de - fends us, and whose precepts guide; In life our Guardian, and in death our
Friend; Glory su - preme, glory su - preme, glory su - preme be thine till time shall end.

WAKE, ISLES OF THE SOUTH.

[Words by W. B. Tappan.]

(On the first embarkation of Missionaries for the Sandwich Islands, in 1822.)

Wake! Isles of the South! your re - demption is near! No longer re - pose in the borders of gloom! The strength of his chosen in

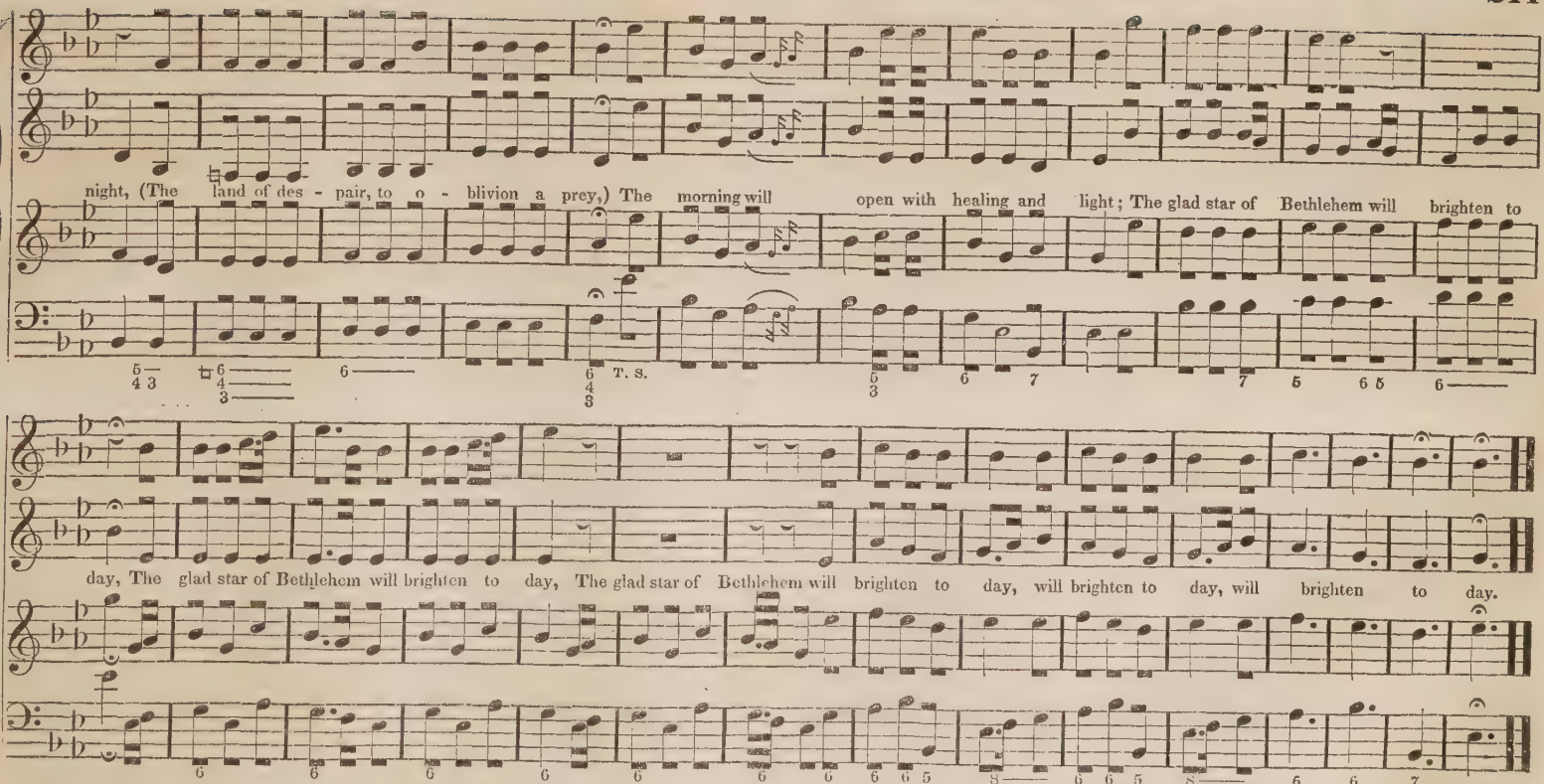
Staccato. The billows that girt you, the wild waves that roar, The zephyrs that play when the ocean storms cease, shall waft the rich freight to your

T. S.

love will ap - pear, And light shall a - rise in the verge of the tomb. On the islands that sit in the regions of

desolate shore, Shall waft the glad tidings of par - don and peace.

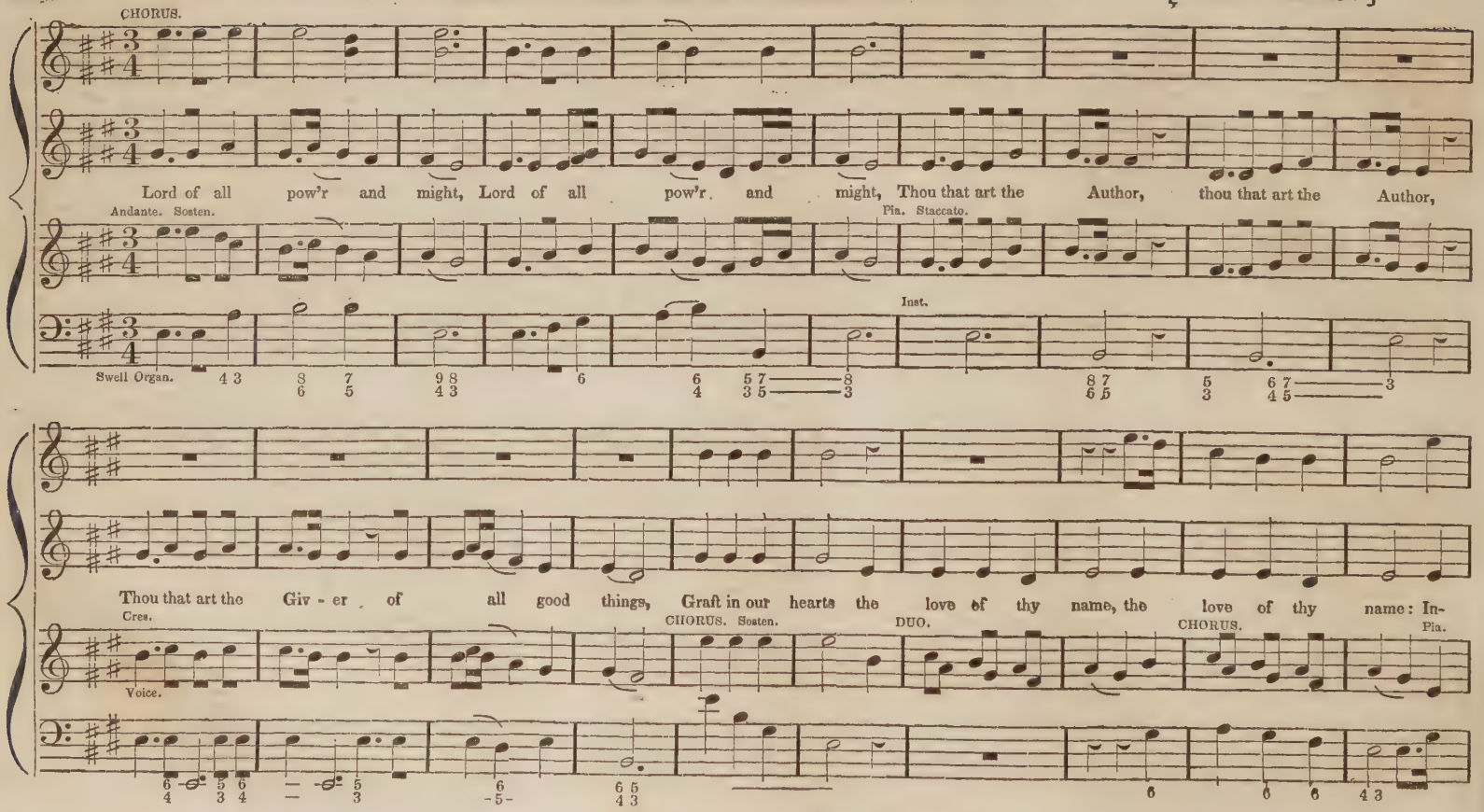
Pia.

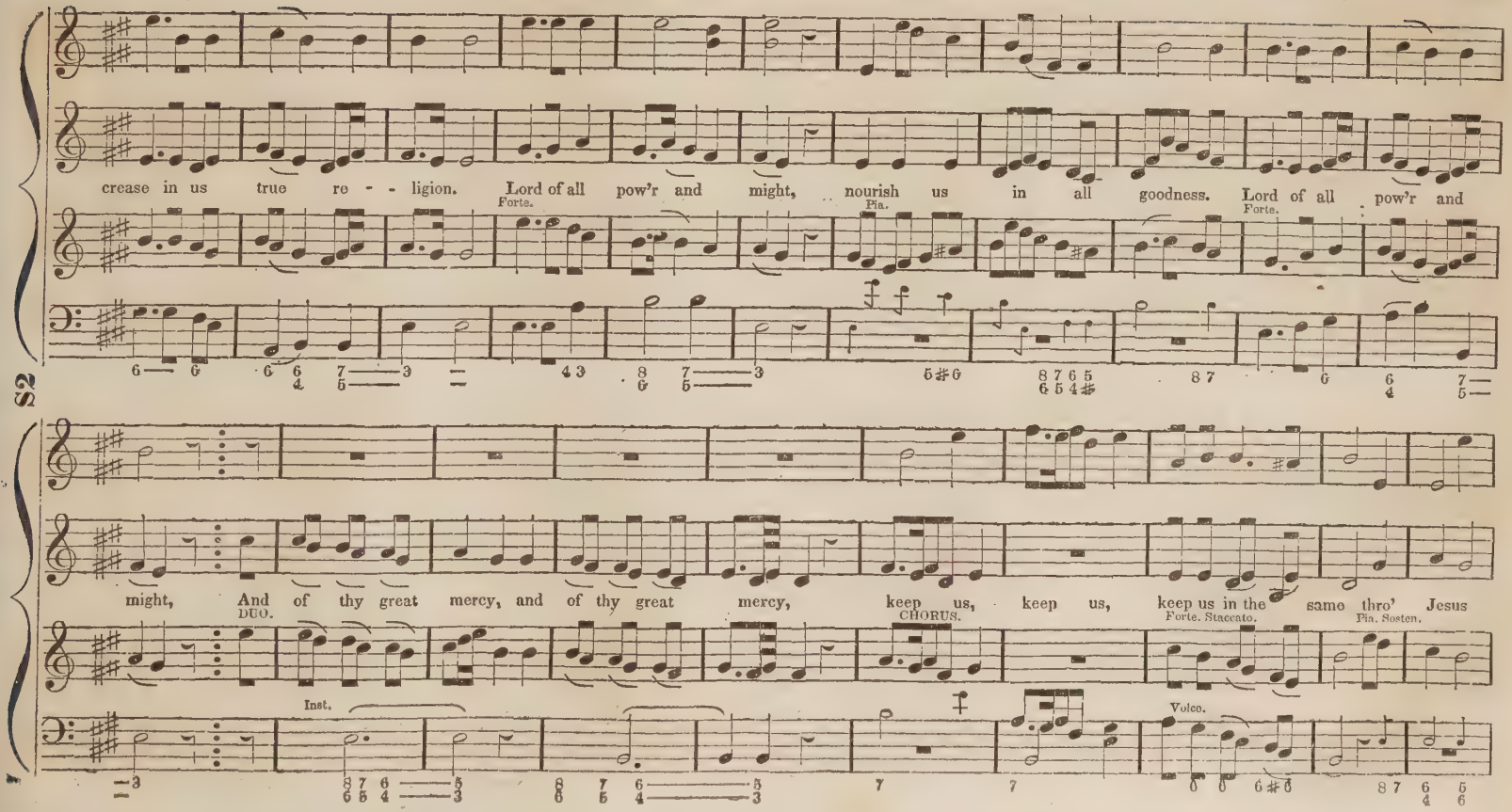
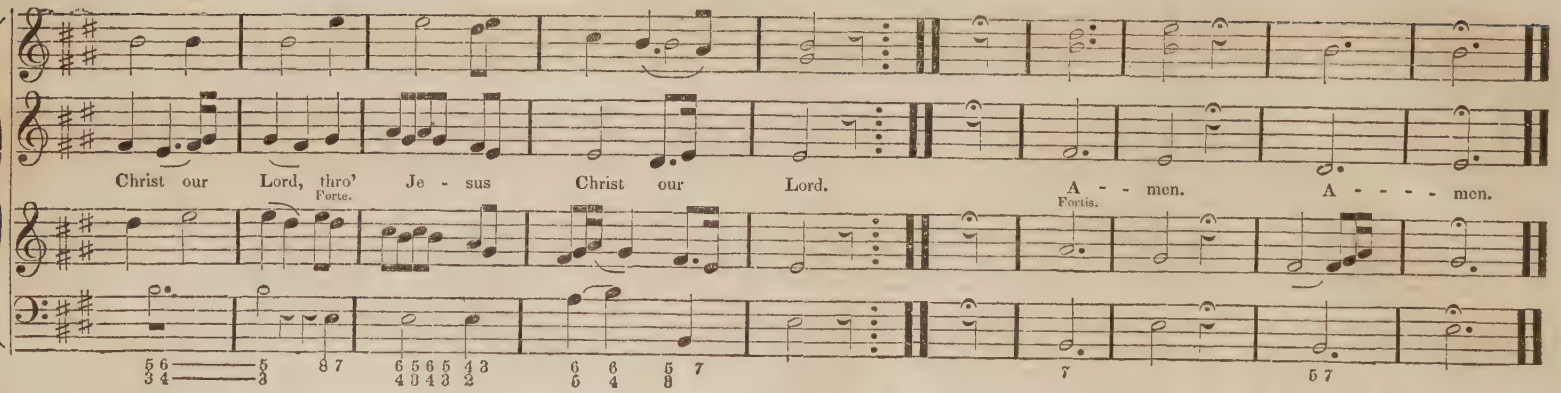

night, (The land of des - pair, to o - blivion a prey,) The morning will open with healing and light; The glad star of Bethlehem will brighten to
T. S.
day, The glad star of Bethlehem will brighten to day, The glad star of Bethlehem will brighten to day, will brighten to day, will brighten to day.

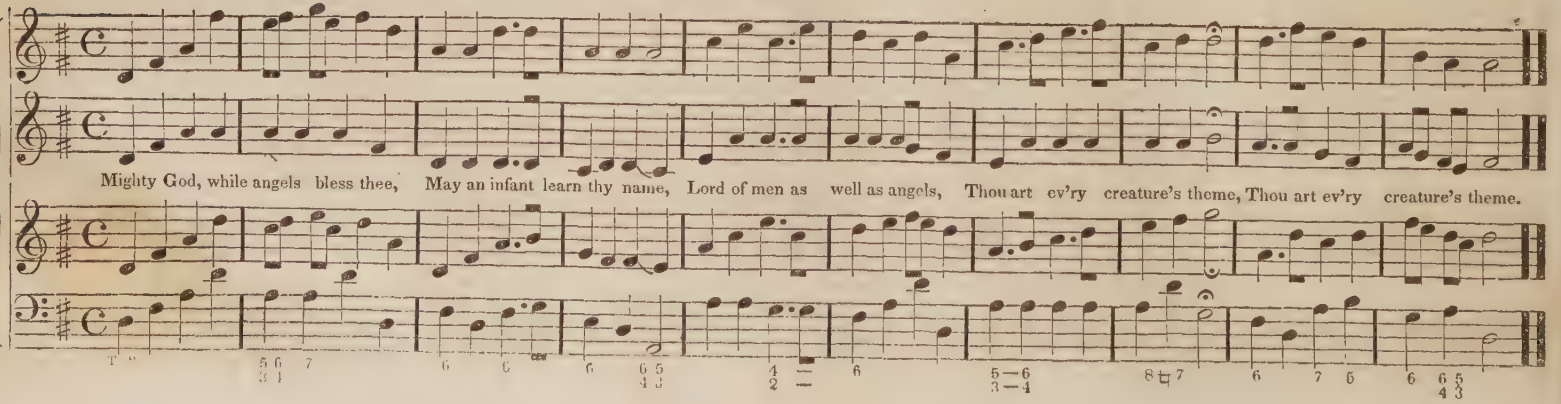
The altar and idol, in dust overthrown;
The incense forbade that was hallow'd with blood;
The Priest of Melchisidec there shall atone,
And the shrines of Atoot be sacred to God.

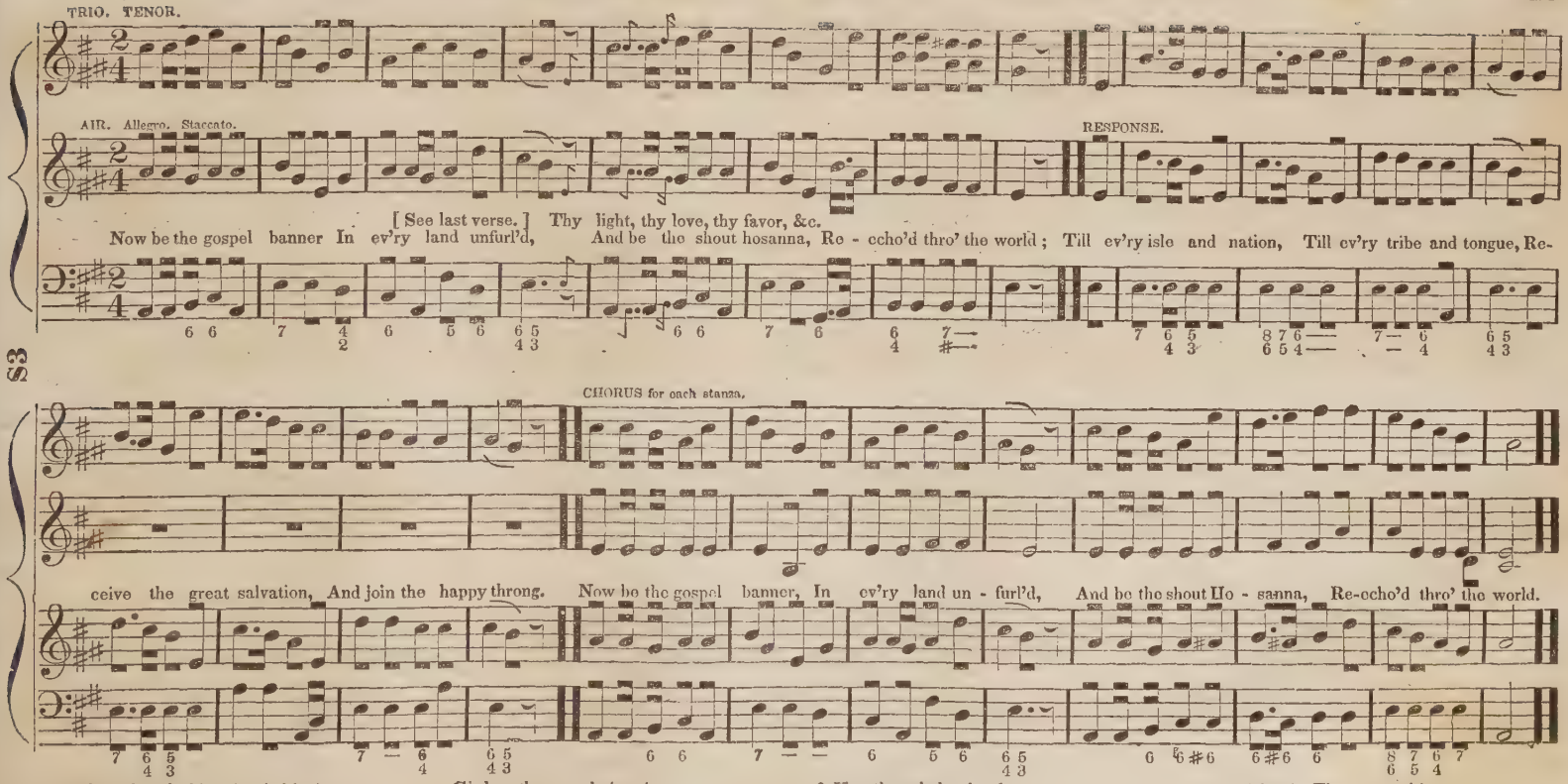
The heathen will hasten to welcome the time,
The day-spring, the prophet in vision once saw;
When the beams of Messiah will 'lumine each clime,
And the isles of the ocean shall wait for his law.

And thou, Obookiah! now sainted above,
Wilt rejoice as the heralds their mission disclose;
And thy prayer be heard, that the land thou didst love,
May blossom as Sharon, and bud as the rose.


CHORUS.
Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the Author, thou that art the Author,
Andante. Sosten.
Pia. Staccato.
Inst.
Swell Organ.
Thou that art the Giv - er of all good things, Graft in our hearts the love of thy name, the love of thy name: In-
Cres.
CHORUS. Sosten.
DUO.
CHORUS.
Pia.
Voice.


crease in us true re - - ligion. Lord of all pow'r and might, nourish us in all goodness. Lord of all pow'r and
Forte.
Pia.
Forte.
might, And of thy great mercy, and of thy great mercy, keep us, keep us, keep us in the same thro' Jesus
DUO.
CHORUS.
Forte. Staccato.
Pia. Sosten.
Inst.
Volco.

PLATTSBURGH. EIGHTS AND SEVENS.


Mighty God, while angels bless thee, May an infant learn thy name, Lord of men as well as angels, Thou art ev'ry creature's theme, Thou art ev'ry creature's theme.

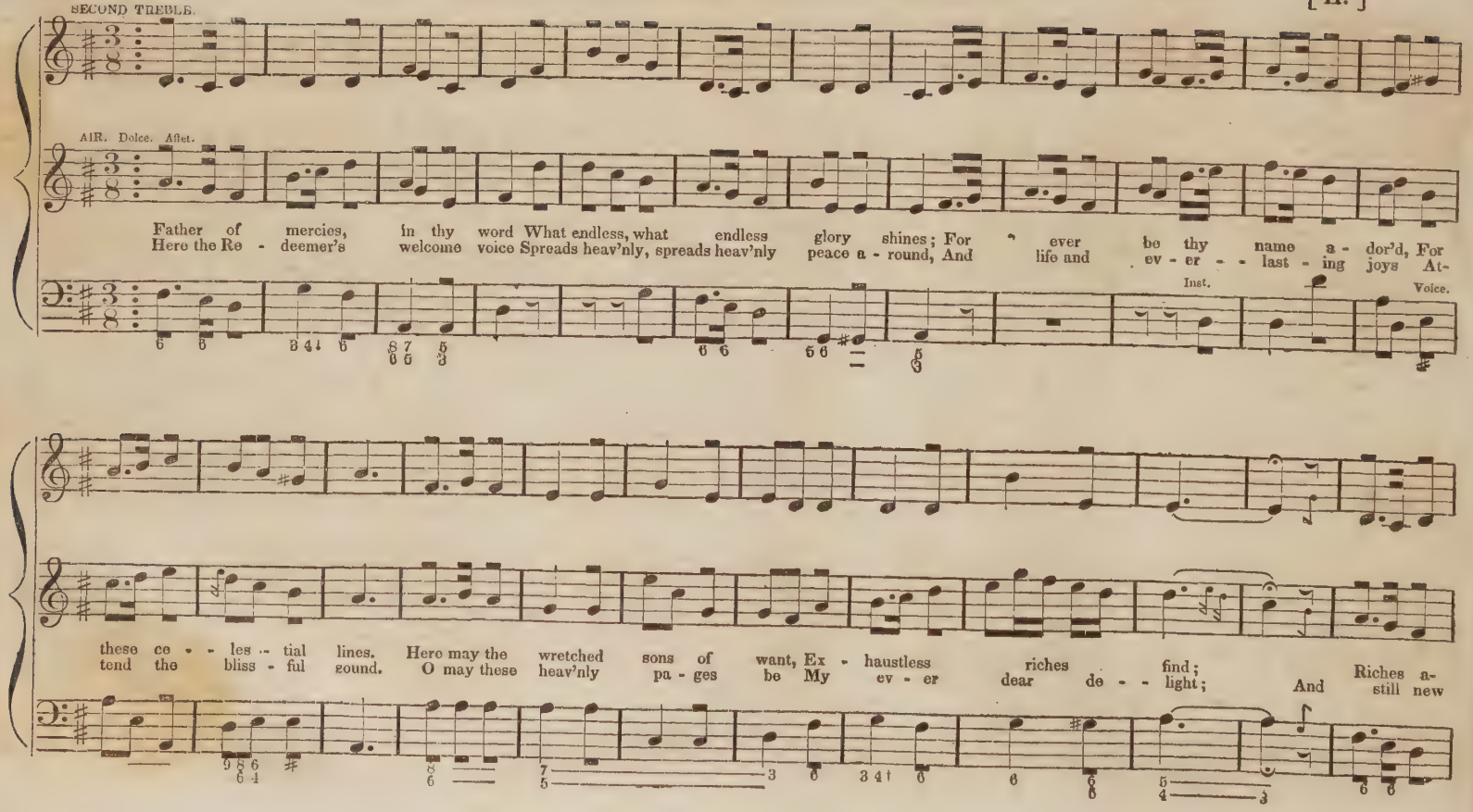

TRIO. TENOR.
AIR. Allegro. Staccato.
RESPONSE.
[See last verse.] Thy light, thy love, thy favor, &c.
Now be the gospel banner In ev'ry land unfurl'd, And be the shout hosanna, Re - echo'd thro' the world; Till ev'ry isle and nation, Till ev'ry tribe and tongue, Re-
CHORUS for each stanza.
ceive the great salvation, And join the happy throng. Now be the gospel banner, In ev'ry land un - furl'd, And be the shout Ho - sanna, Re-echo'd thro' the world.

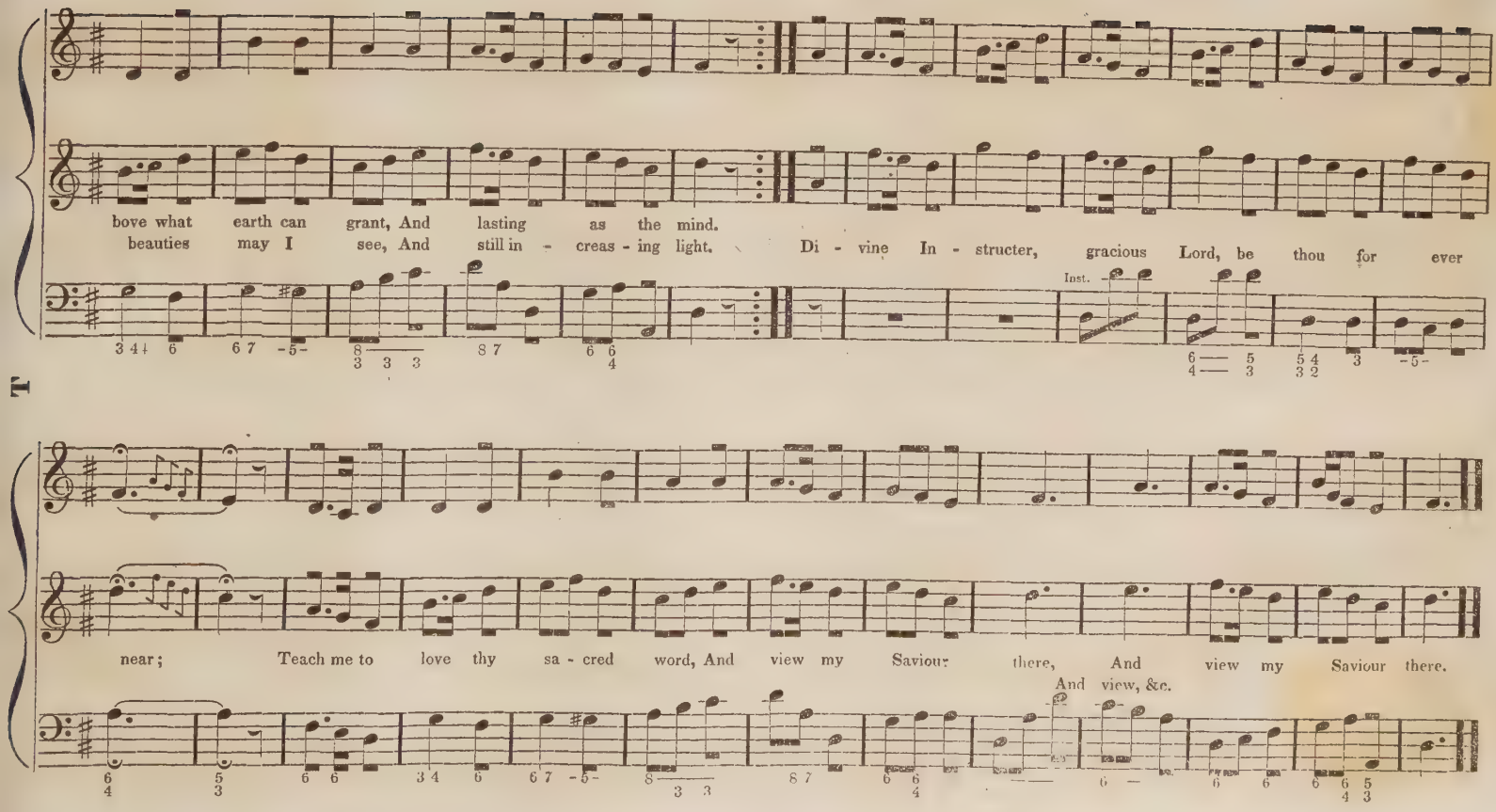
2 What though th' embattled legions
Of earth and hell combine?
His arm throughout their regions
Shall soon in terror shine.

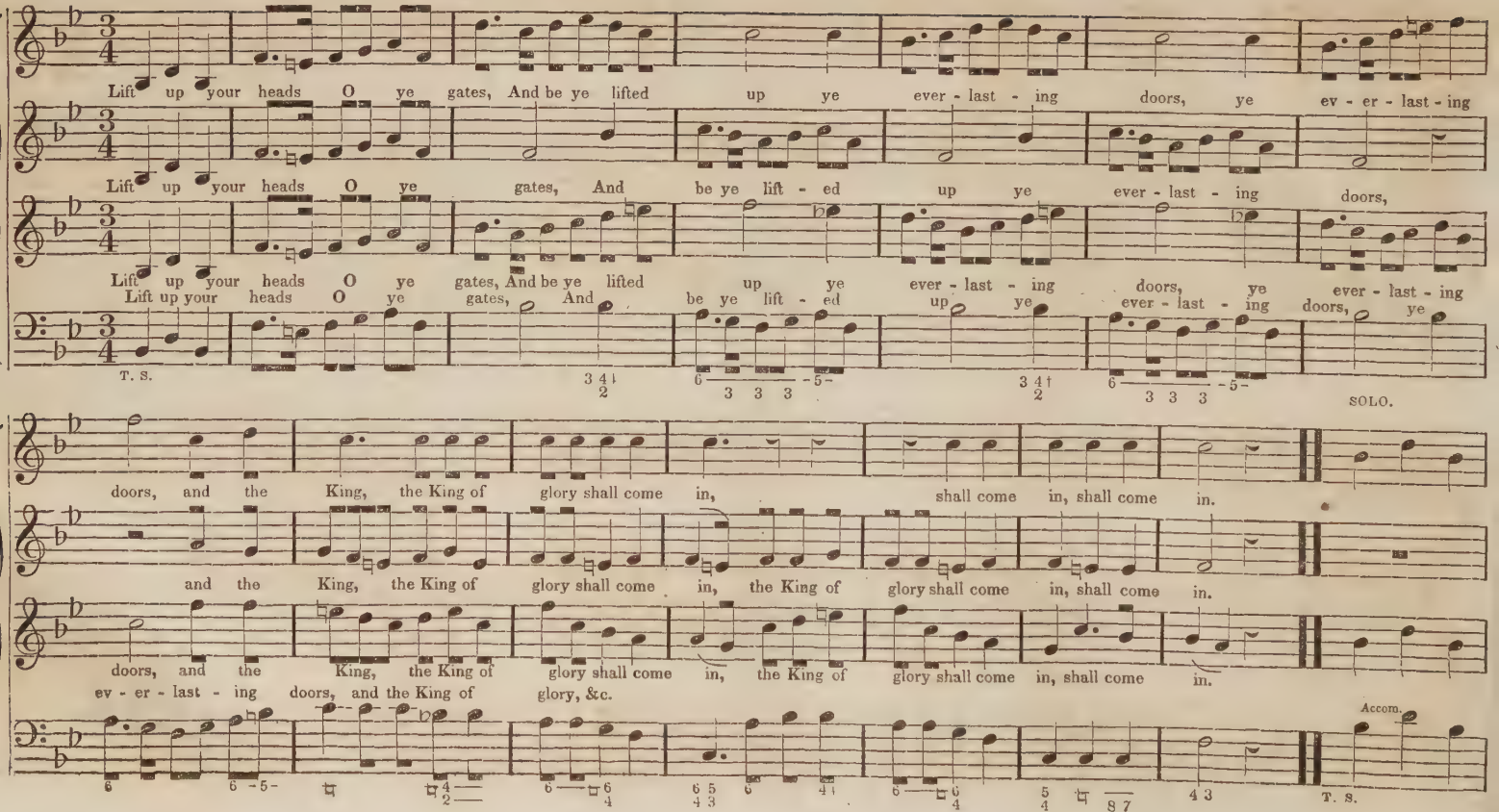
Gird on thy sword victorious,
Immanuel, Prince of peace,
Thy triumph shall be glorious,
Ere yet the battle cease.

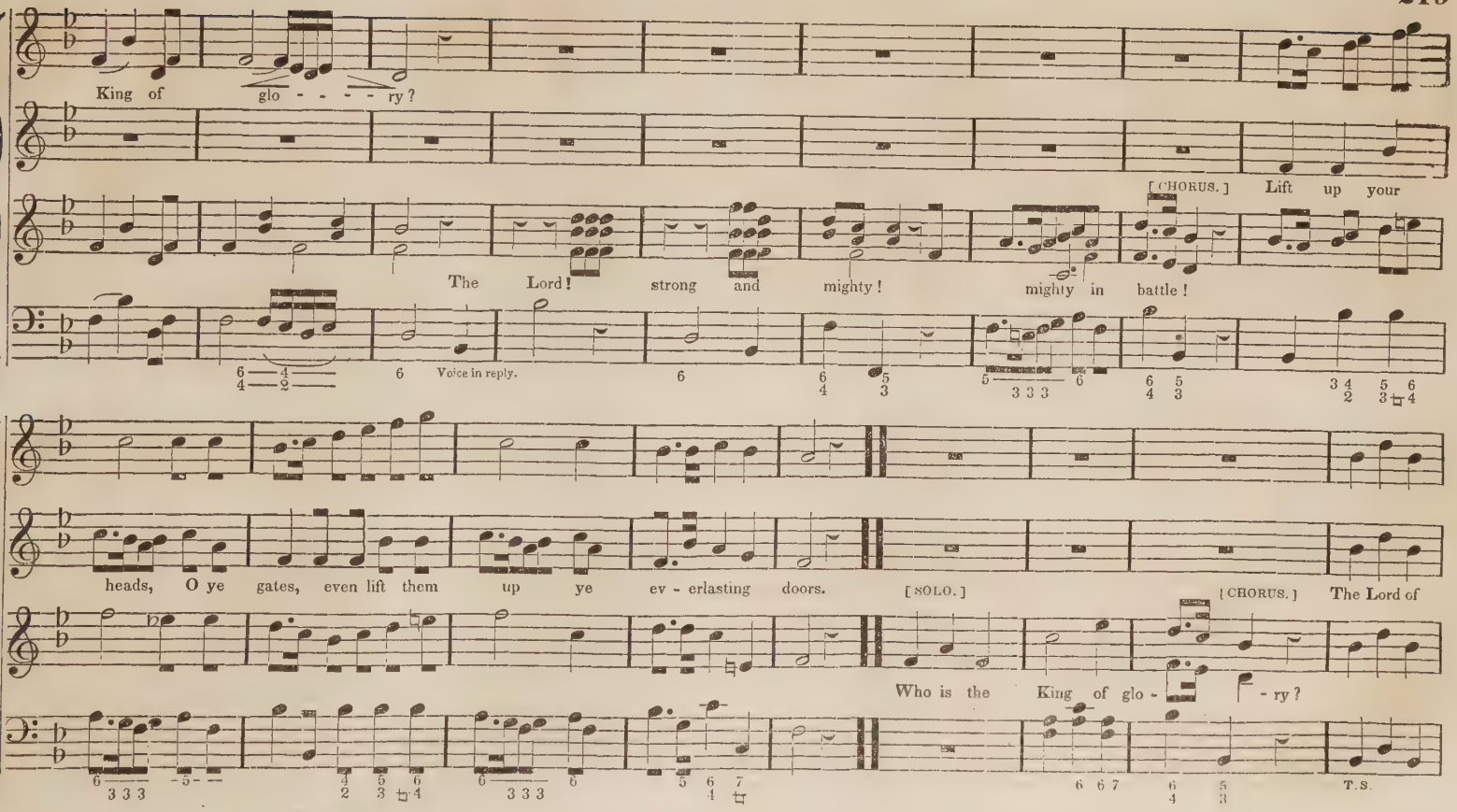
3 Yes, thou shalt reign for ever,
O Jesus, King of kings,
Thy light, thy love, thy favor,
Each ransom'd captive sings.

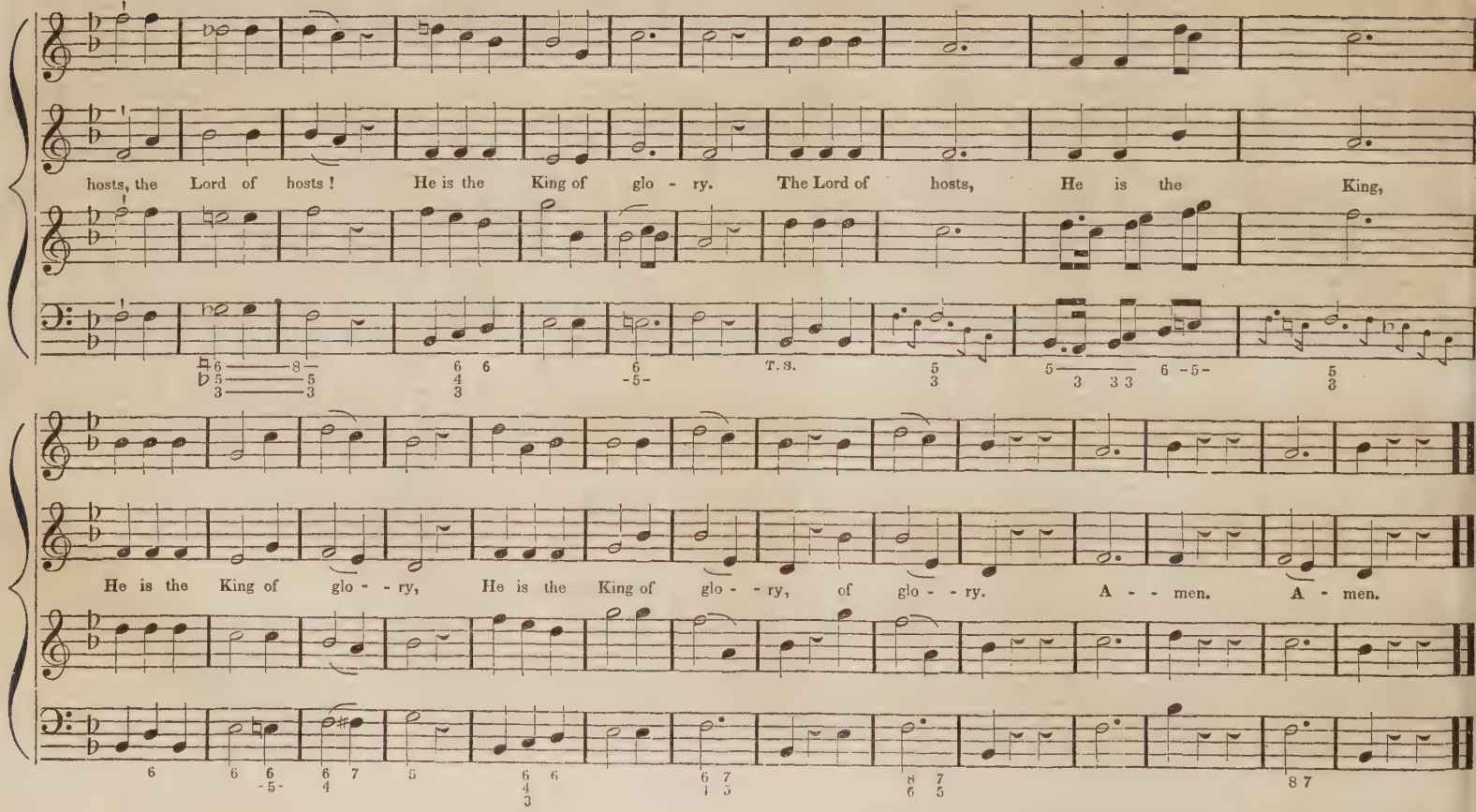
The isles for Thee are waiting,
The deserts learn thy praise,
The hills and vallies greeting,
The song responsive raise.

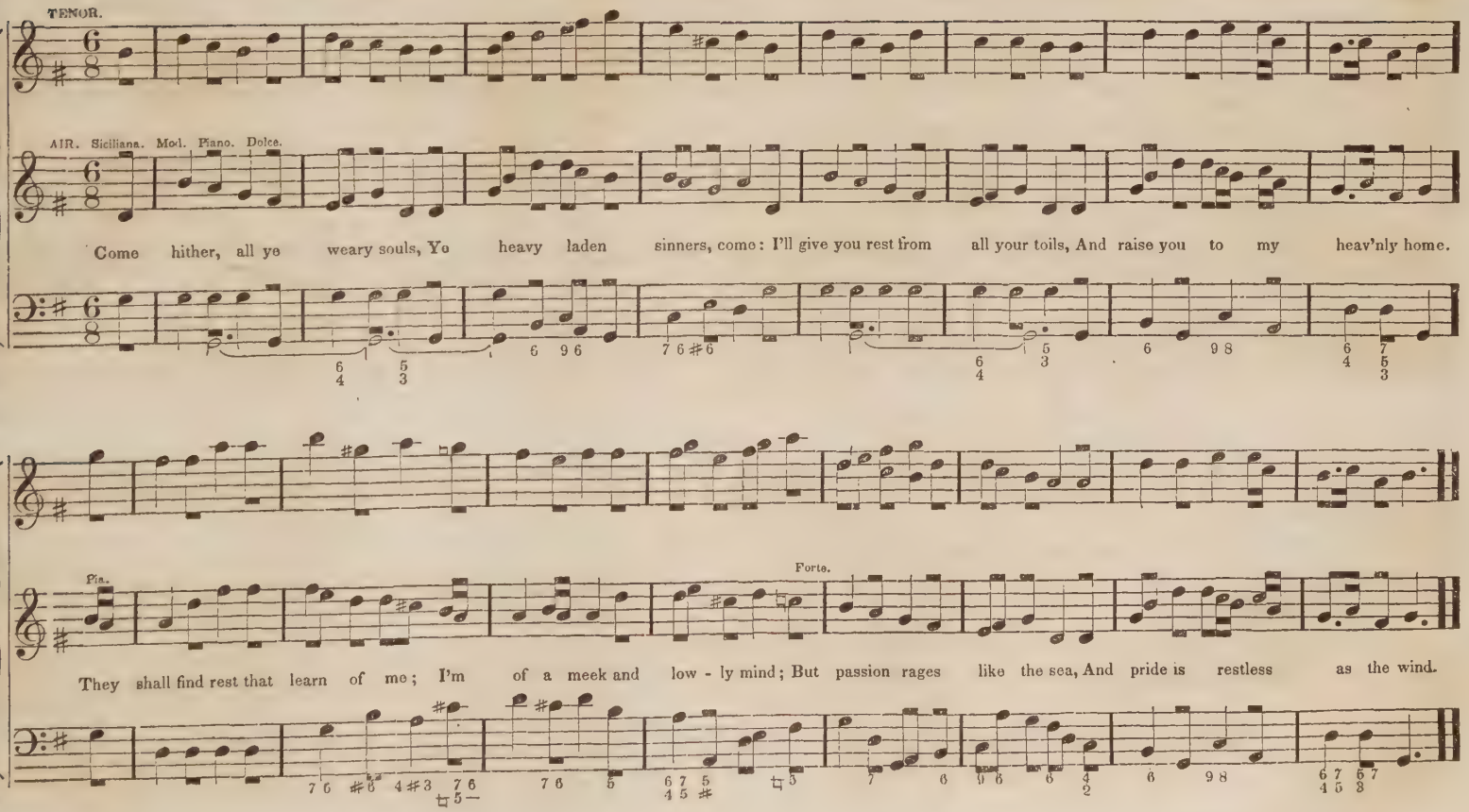

SECOND TREBLE.
AIR. Dolce. Affet.
Father of mercies, in thy word What endless, what endless glory shines; For ever be thy name a - dor'd, For
Here the Re - deemer's welcome voice Spreads heav'nly, spreads heav'nly peace a - round, And life and ev - er - - last - ing joys At-
Inst.
Voice.
these ce - - les - tial lines. Here may the wretched sons of want, Ex - haustless riches find;
tend the bliss - ful round. O may these heav'nly pa - ges be My ev - er dear de - - light; And Riches a-
still new

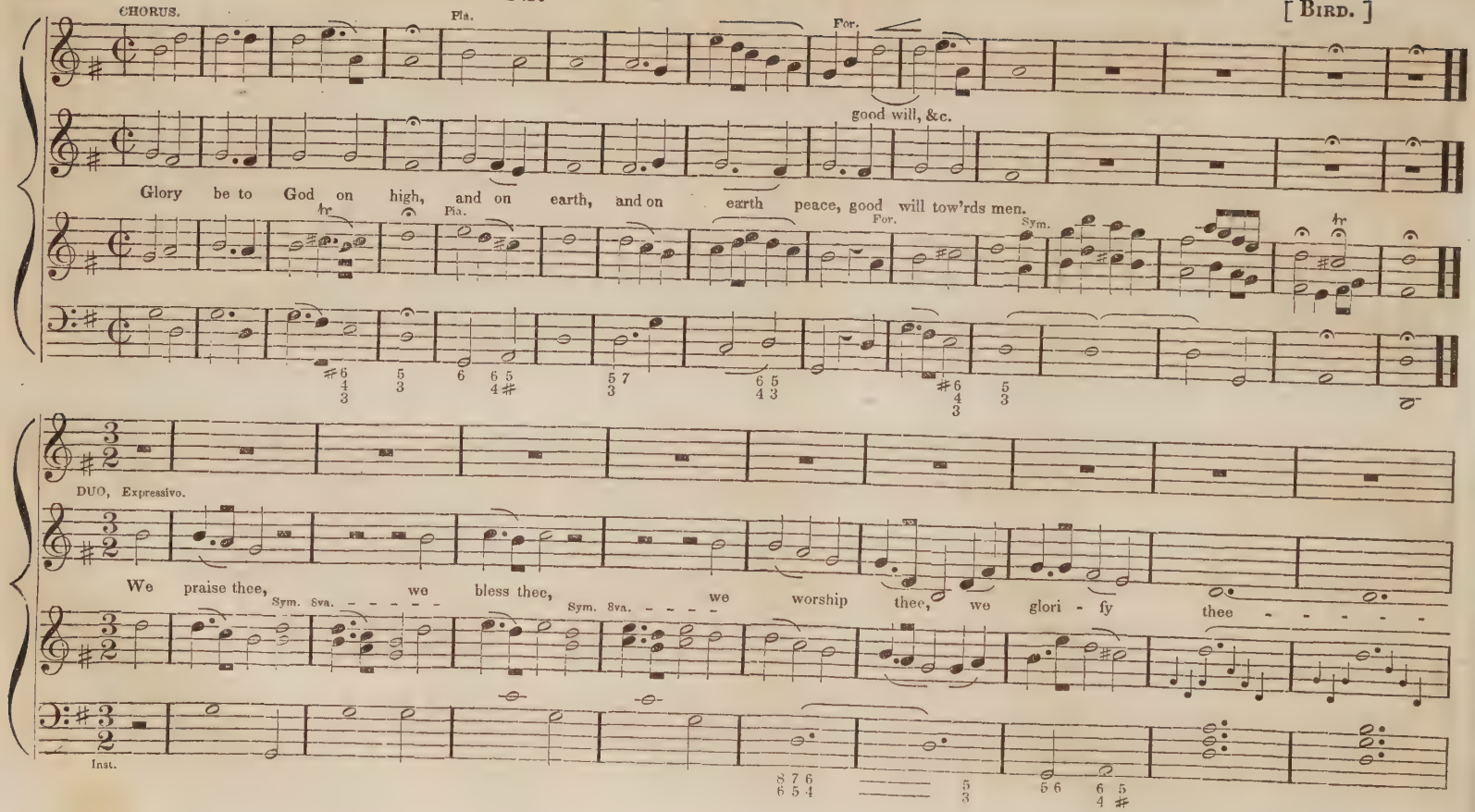

bove what earth can grant, And lasting as the mind.
beauties may I see, And still in - creas - ing light. Di - vine In - structer, gracious Lord, be thou for ever
Inst.
T
near; Teach me to love thy sa - cred word, And view my Saviour there, And view my Saviour there.
And view, &c.

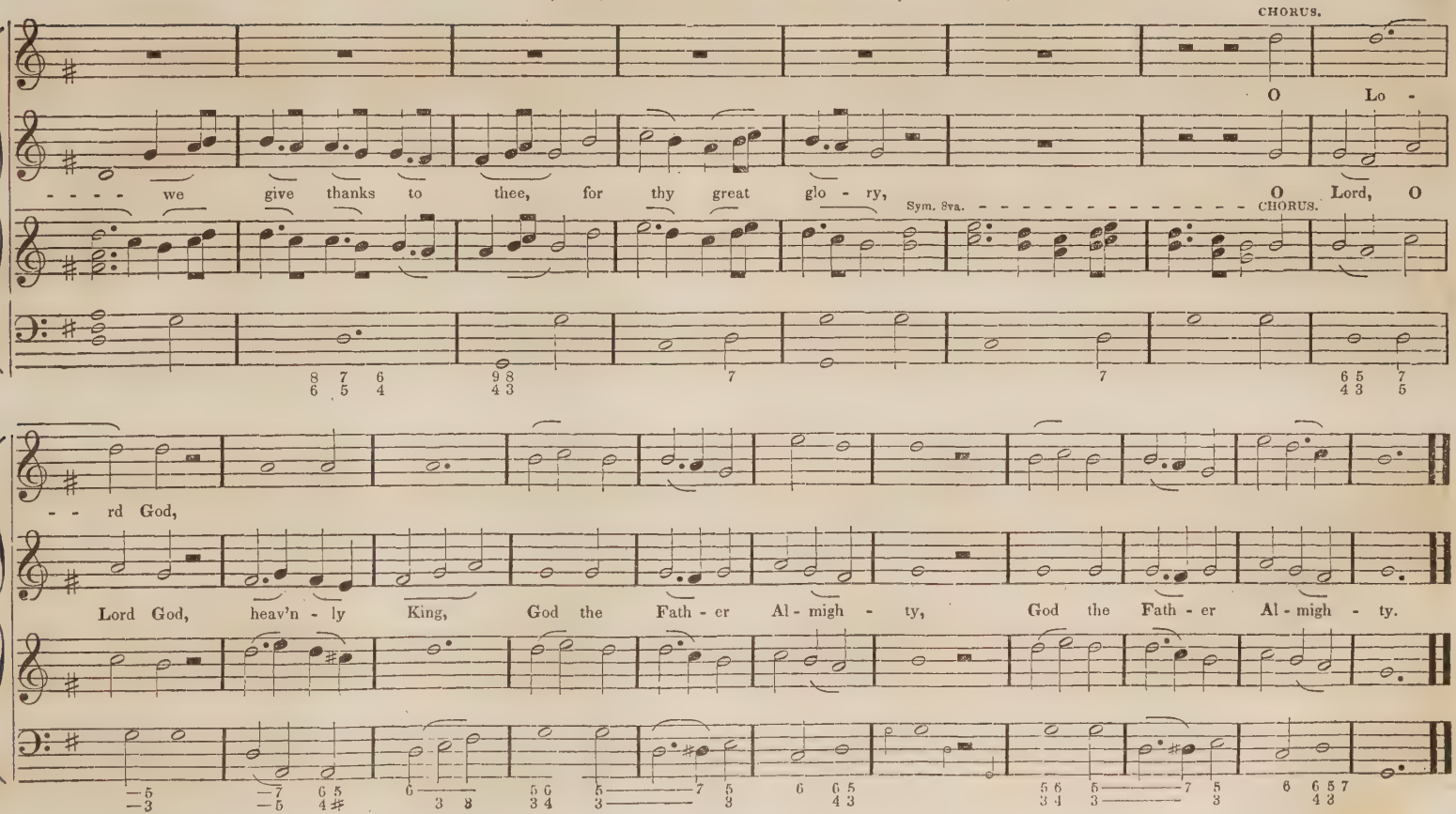

Lift up your heads O ye gates, And be ye lifted up ye ever - last - ing doors, ye ev - er - last - ing
Lift up your heads O ye gates, And be ye lift - ed up ye ever - last - ing doors,
Lift up your heads O ye gates, And be ye lifted up ye ever - last - ing doors, ye ever - last - ing
Lift up your heads O ye gates, And be ye lift - ed up ye ever - last - ing doors, ye
T. S.
SOLO.
doors, and the King, the King of glory shall come in, shall come in, shall come in.
and the King, the King of glory shall come in, the King of glory shall come in, shall come in.
doors, and the King, the King of glory shall come in, the King of glory shall come in, shall come in.
ev - er - last - ing doors, and the King of glory, &c.
Accom.
T. S.

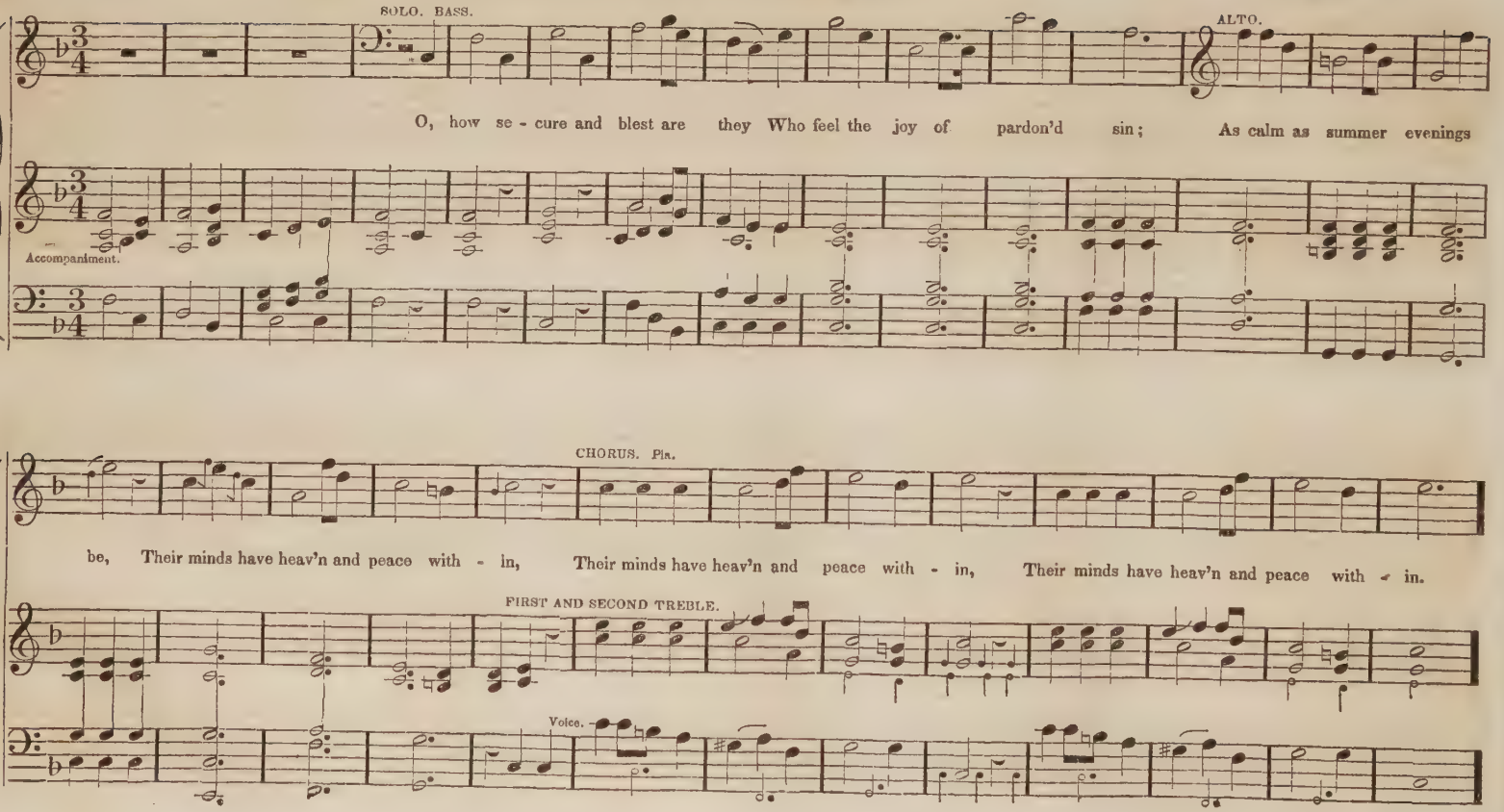

King of glo - - - - - ry?
[CHORUS.] Lift up your
The Lord! strong and mighty! mighty in battle!
Voice in reply.
heads, O ye gates, even lift them up ye ev - erlasting doors.
[SOLO.]
[CHORUS.] The Lord of
Who is the King of glo - - ry?
T.S.

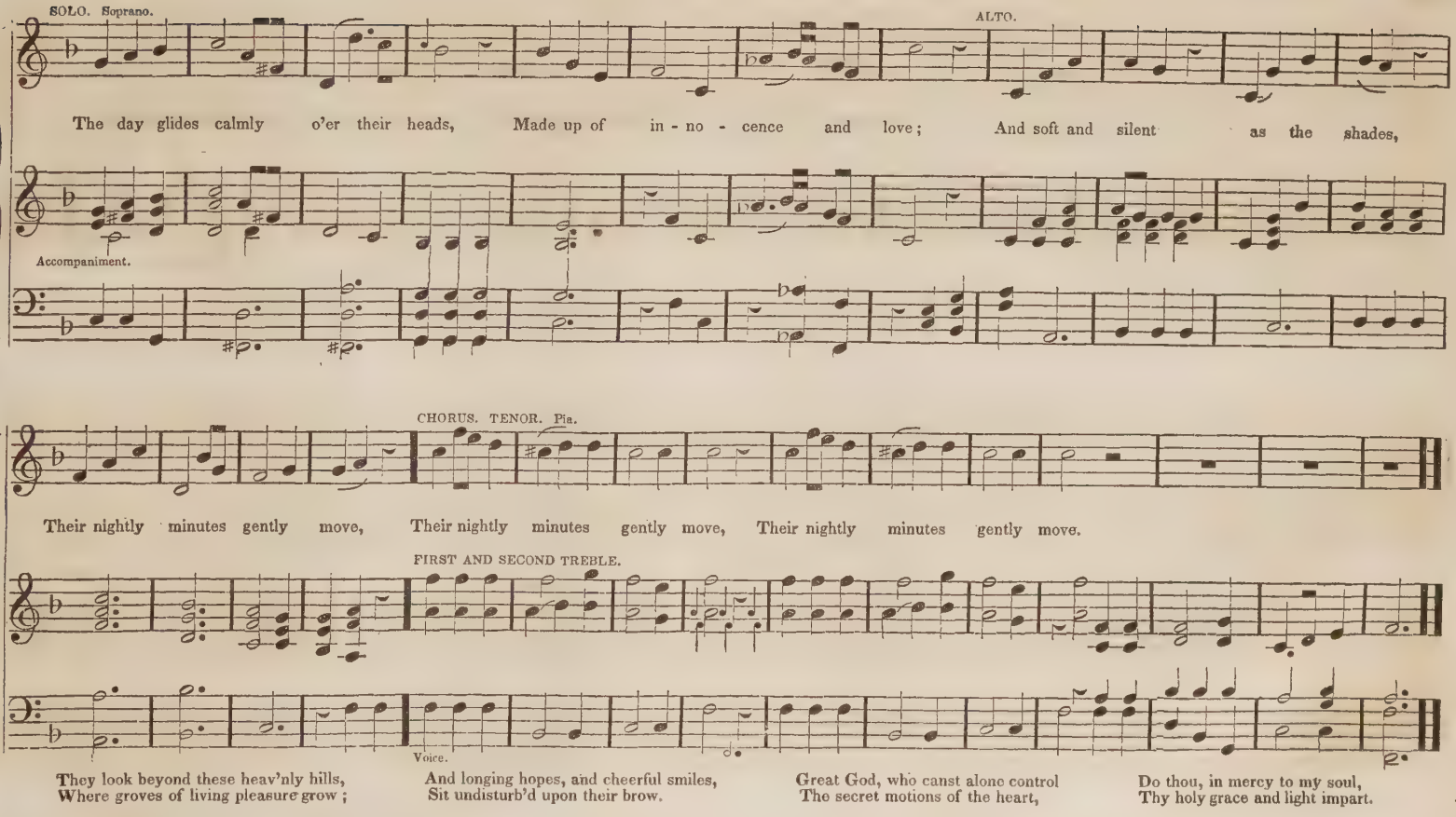

hosts, the Lord of hosts ! He is the King of glo - ry. The Lord of hosts, He is the King,
T. S.
He is the King of glo - - ry, He is the King of glo - - ry, of glo - - ry. A - - men. A - men.


TENOR.
AIR. Siciliana. Mod. Piano. Dolce.
Come hither, all ye weary souls, Ye heavy laden sinners, come: I'll give you rest from all your toils, And raise you to my heav'nly home.
Pia.
Forte.
They shall find rest that learn of me; I'm of a meek and low - ly mind; But passion rages like the sea, And pride is restless as the wind.

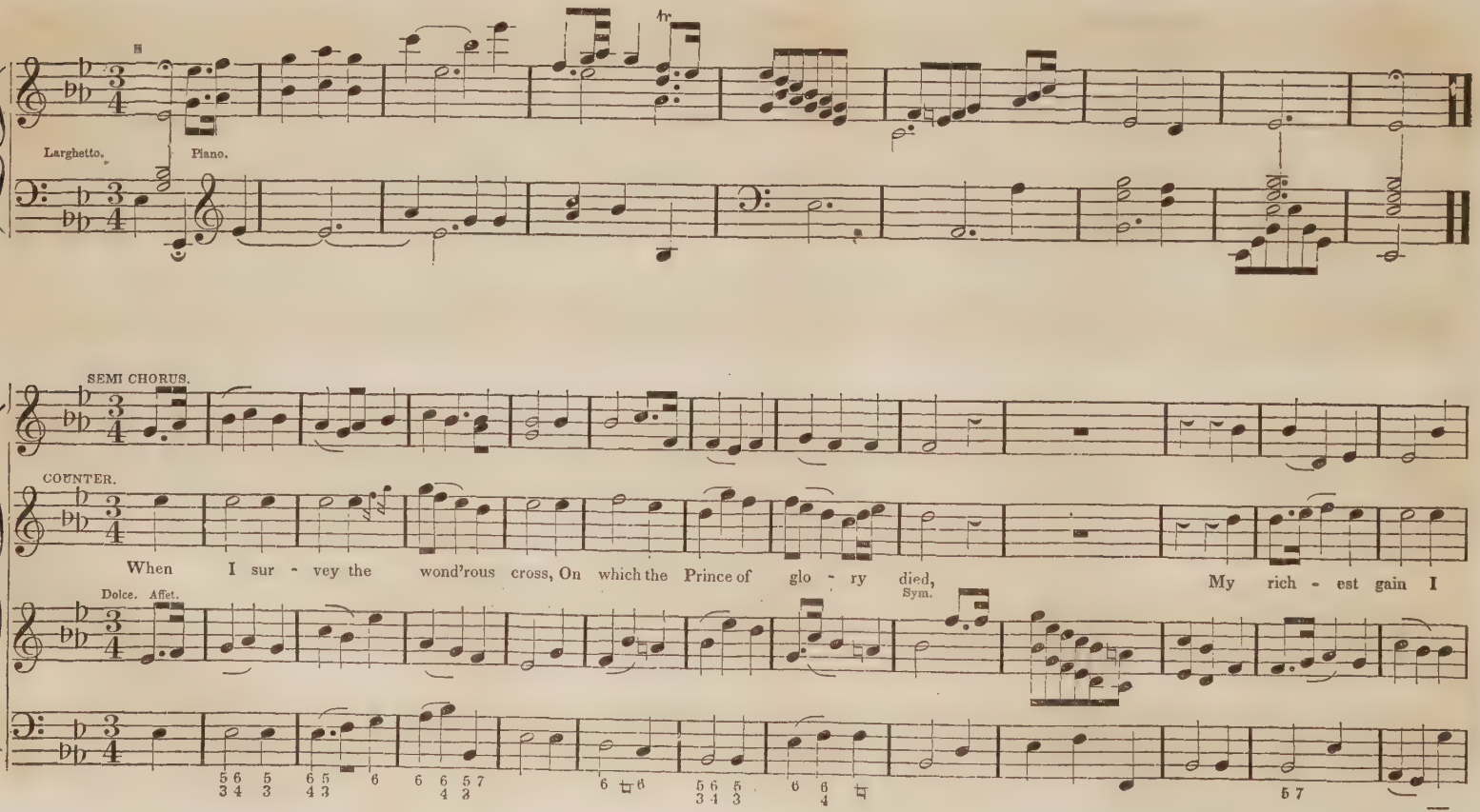

CHORUS.
Pia.
For.
good will, &c.
Glory be to God on high, and on earth, and on earth peace, good will tow'rds men.
Pia.
For.
Sym.
DUO, Expressivo.
We praise thee, we bless thee, we worship thee, we glori - fy thee
Sym. 8va.
Sym. 8va.
Inst.

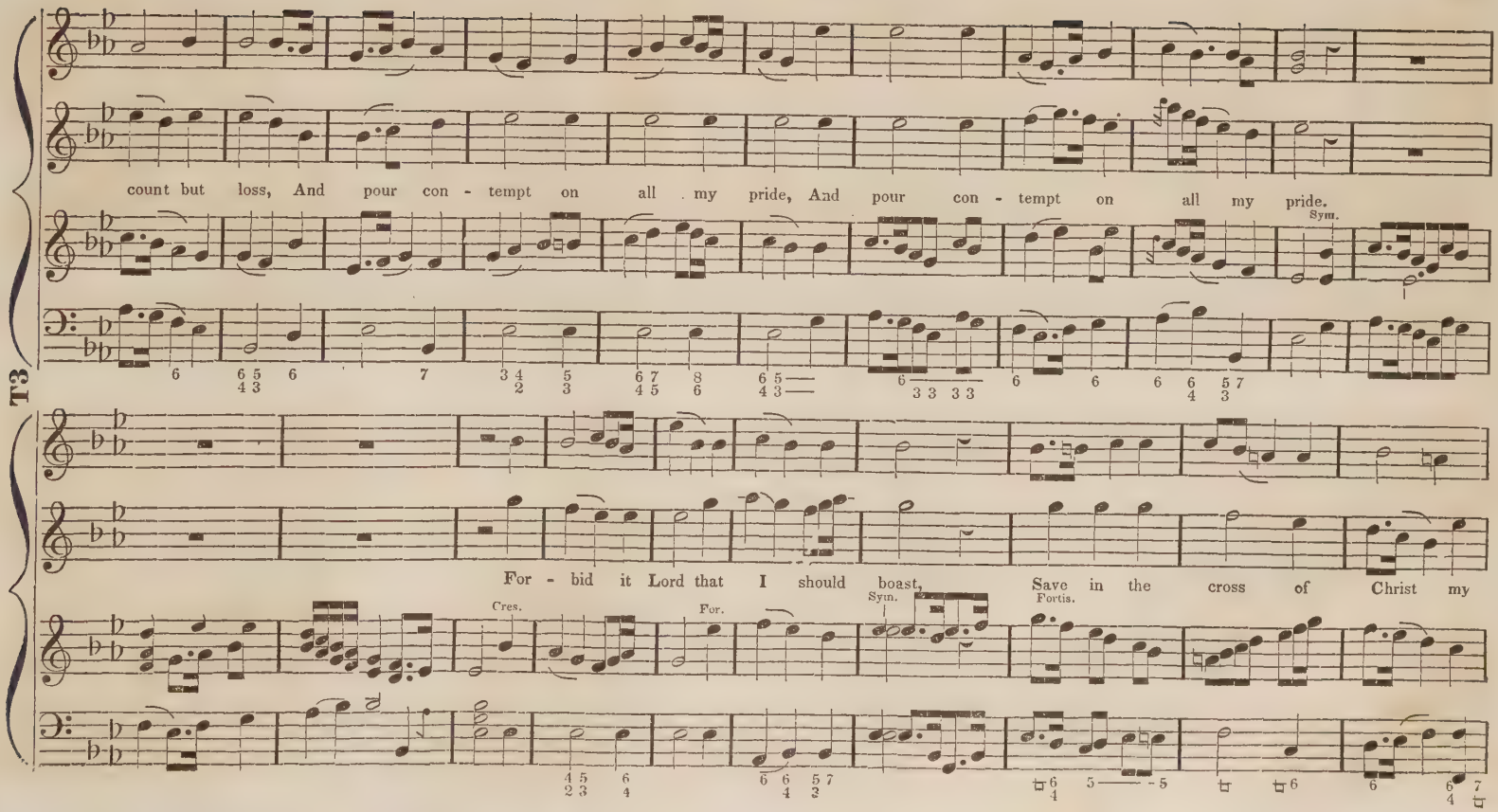

CHORUS.
O Lo -
- - - - we give thanks to thee, for thy great glo - ry,
Sym. 8va.
O Lord, O
CHORUS.
- - rd God,
Lord God, heav'n - ly King, God the Fath - er Al - migh - ty, God the Fath - er Al - migh - ty.

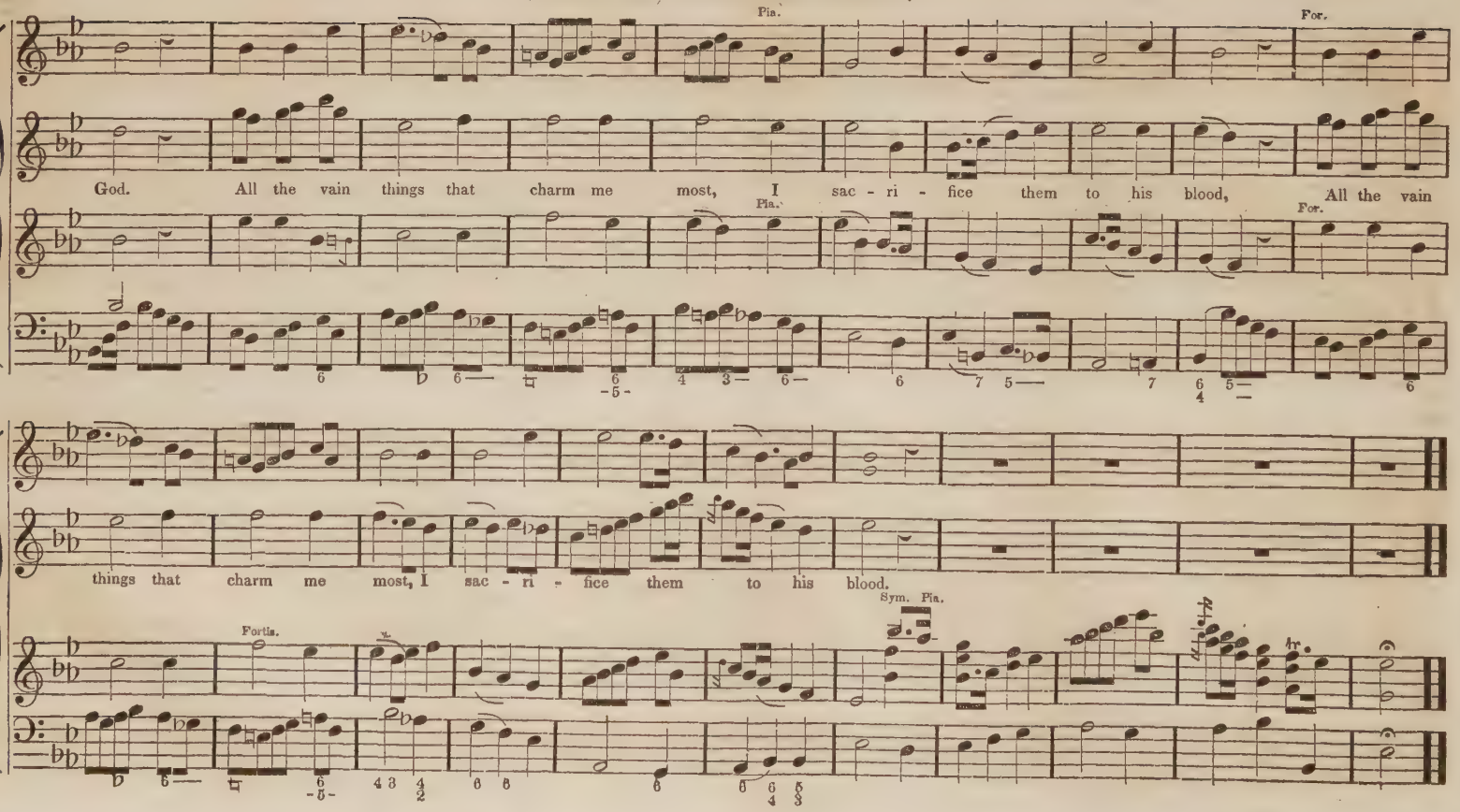

SOLO. BASS.
ALTO.
O, how se - cure and blest are they Who feel the joy of pardon'd sin; As calm as summer evenings
Accompaniment.
CHORUS. Pia.
be, Their minds have heav'n and peace with - in, Their minds have heav'n and peace with - in, Their minds have heav'n and peace with - in.
FIRST AND SECOND TREBLE.
Voice.

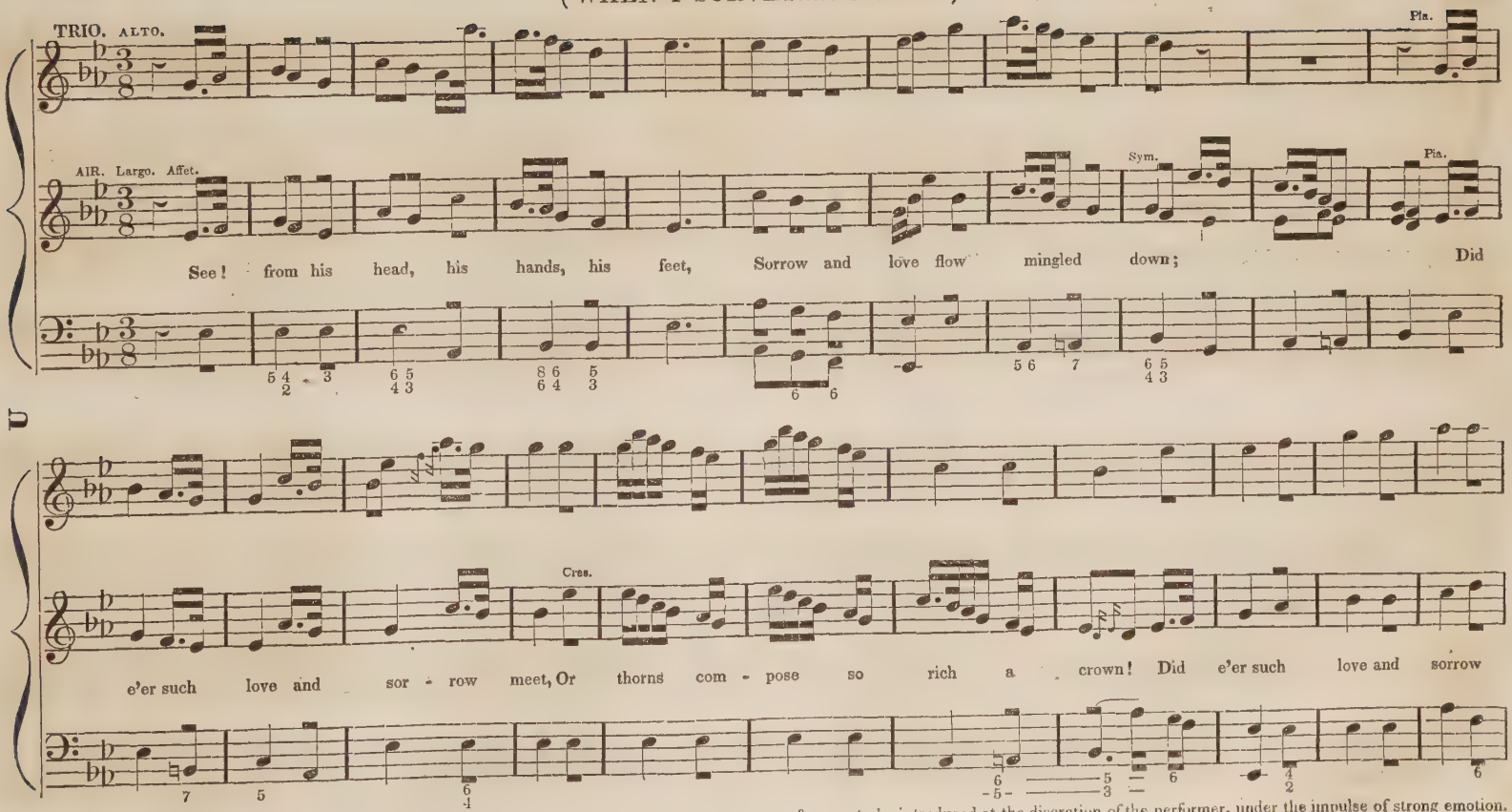

SOLO. Soprano.
ALTO.
The day glides calmly o'er their heads, Made up of in - no - cence and love; And soft and silent as the shades,
Accompaniment.
T2
CHORUS. TENOR. Pia.
Their nightly minutes gently move, Their nightly minutes gently move, Their nightly minutes gently move.
FIRST AND SECOND TREBLE.
Voice.
They look beyond these heav'nly hills, Where groves of living pleasure grow ;
And longing hopes, and cheerful smiles, Sit undisturb'd upon their brow.
Great God, who canst alone control The secret motions of the heart,
Do thou, in mercy to my soul, Thy holy grace and light impart.

WHEN I SURVEY. A Hymn. [Arranged by Bradbury of Dublin, from an old composition attributed to Teap.]

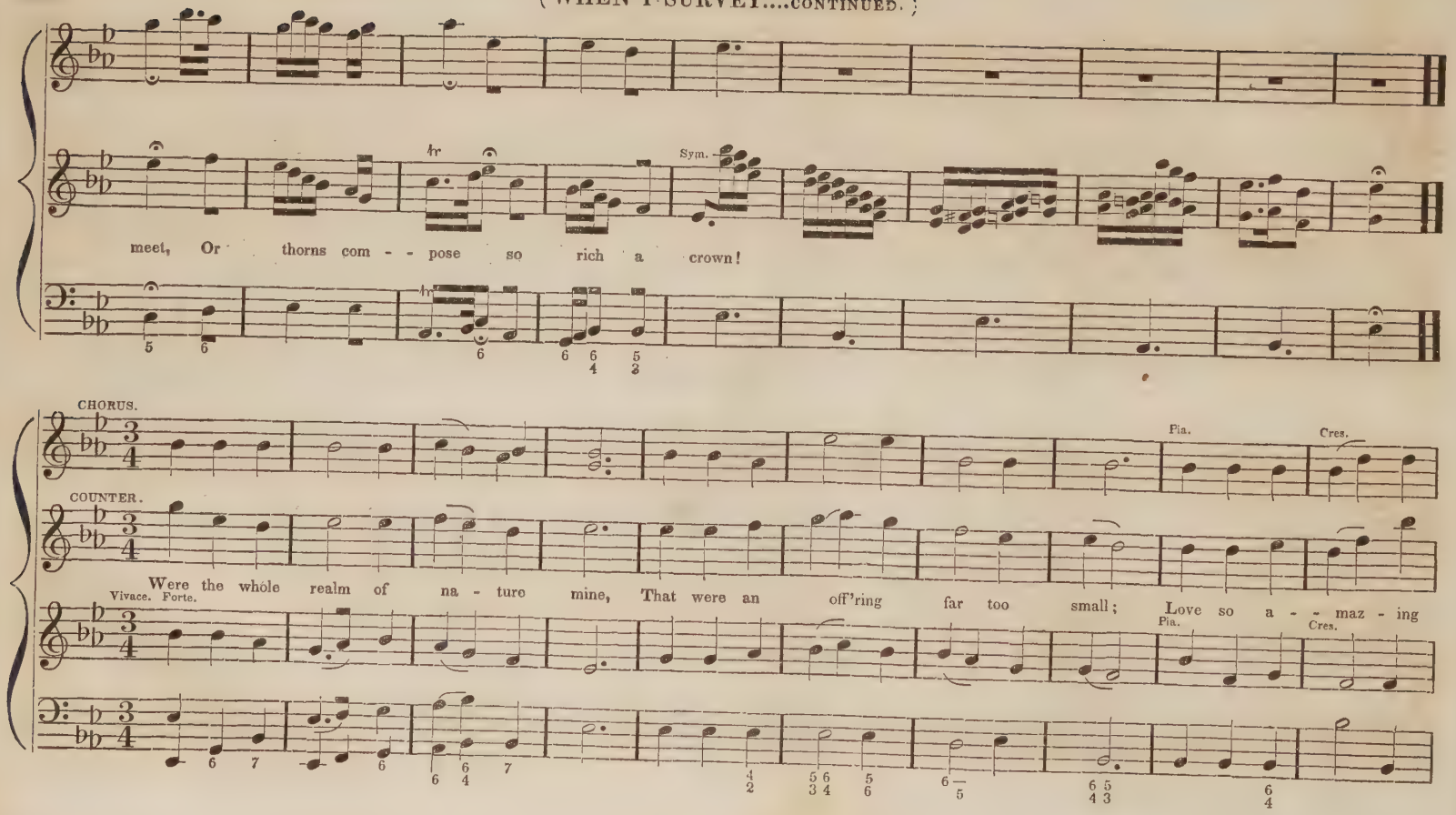


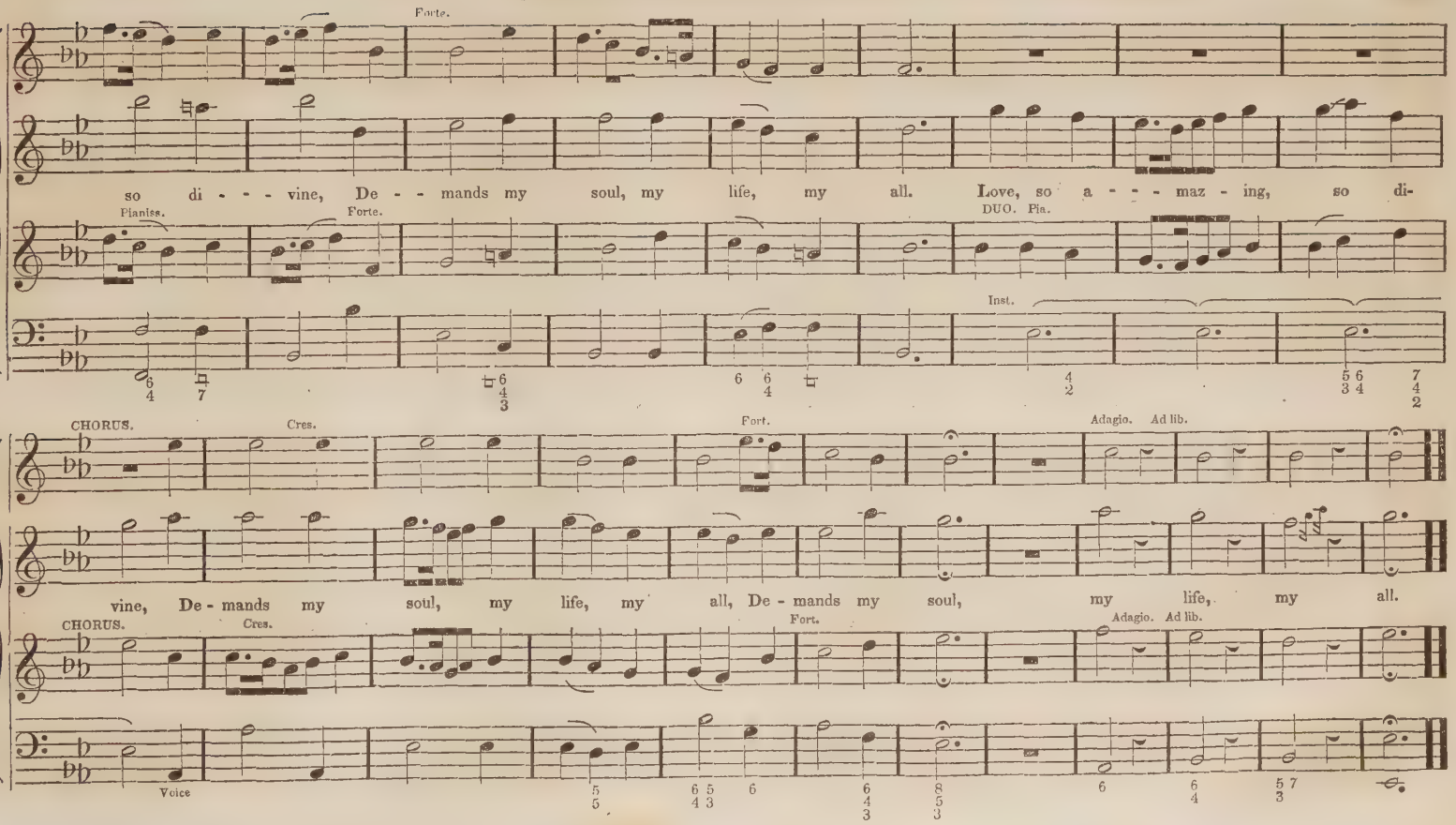

T3
count but loss, And pour con - tempt on all my pride, And pour con - tempt on all my pride.
Sym.
For - bid it Lord that I should boast, Save in the cross of Christ my
Cres.
For.
Sym.
Fortis.

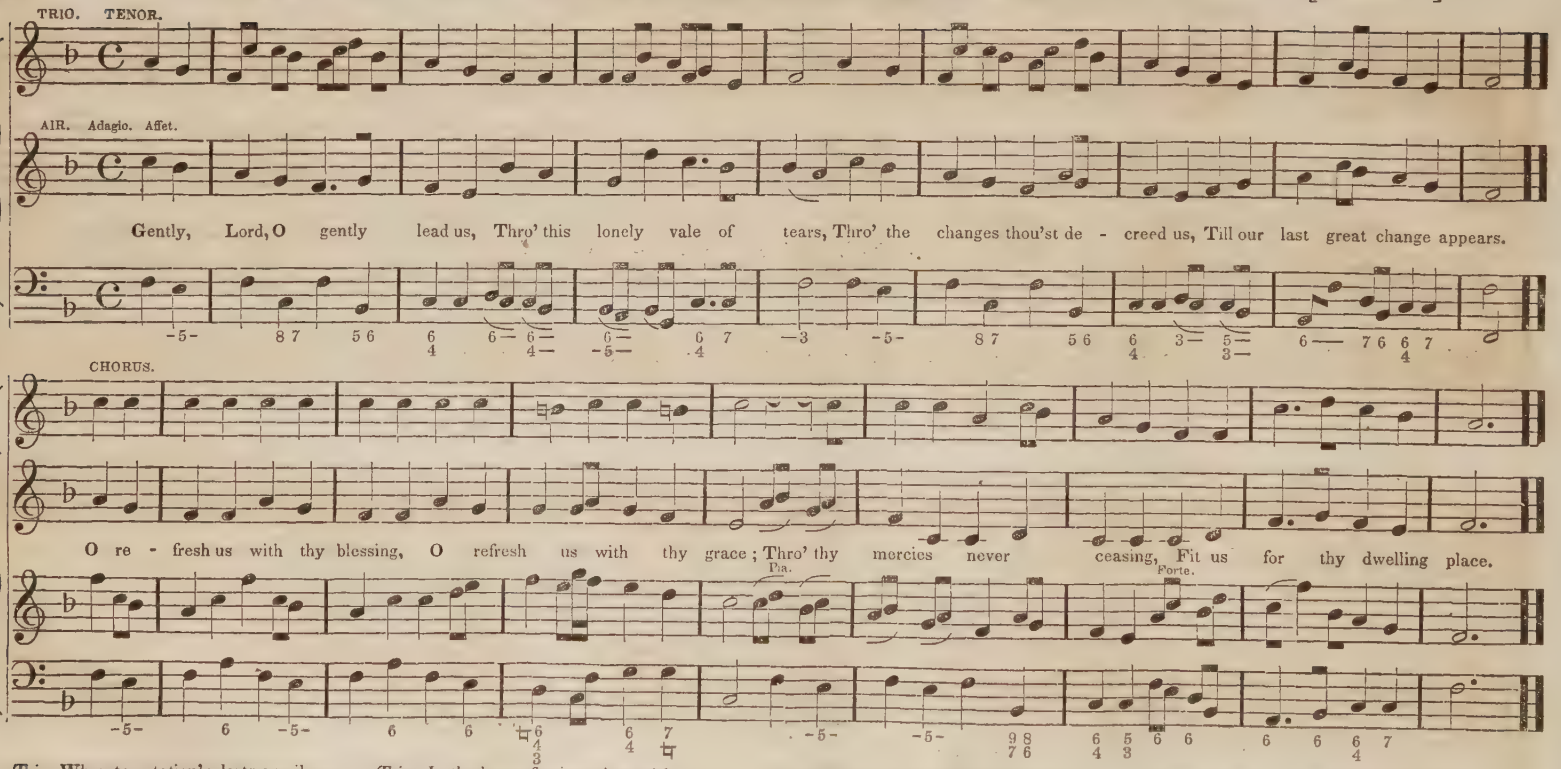

Pia.
For.
God. All the vain things that charm me most, I sac - ri - fice them to his blood, All the vain
Pia.
For.
things that charm me most, I sac - ri - fice them to his blood.
Sym. Pia.
Fortis.


TRIO. ALTO.
Pia.
AIR. Largo. Affet.
Sym.
Pia.
See! from his head, his hands, his feet, Sorrow and love flow mingled down; Did
Cres.
e'er such love and sor - row meet, Or thorns com - pose so rich a crown! Did e'er such love and sorrow

This tune, simple as it appears, requires much skill and pathos. Emphasis, momentary pauses, &c. are to be introduced at the discretion of the performer, under the impulse of strong emotion.


tr
Sym.
meet, Or thorns com - - pose so rich a crown!
CHORUS.
COUNTER.
Pia.
Cres.
Were the whole realm of na - ture mine, That were an off'ring far too small;
Vivace. Forte.
Love so a - - maz - ing
Pia.
Cres.


Forte.
so di - - - vine, De - - mands my soul, my life, my all. Love, so a - - - maz - ing, so di-
Pianiss.
Forte.
DUO. Pia.
Inst.
CHORUS.
Cres.
Fort.
Adagio. Ad lib.
vine, De - mands my soul, my life, my all, De - mands my soul, my life, my all.
CHORUS.
Cres.
Fort.
Adagio. Ad lib.
Voice


TRIO. TENOR.
AIR. Adagio. Affet.
Gently, Lord, O gently lead us, Thro' this lonely vale of tears, Thro' the changes thou'st de - creed us, Till our last great change appears.
CHORUS.
O re - fresh us with thy blessing, O refresh us with thy grace; Thro' thy mercies never ceasing, Fit us for thy dwelling place.
Pia.
Forte.

Trio. When temptation's darts assail us.
When in devious paths we stray,
Let thy goodness never fail us,
Lead us in thy perfect way.
Chorus. O refresh us, &c.

Trio. In the hour of pain and anguish,
In the hour when death draws near,
Suffer not our hearts to languish,
Suffer not our souls to fear.
Chorus. O refresh us, &c.

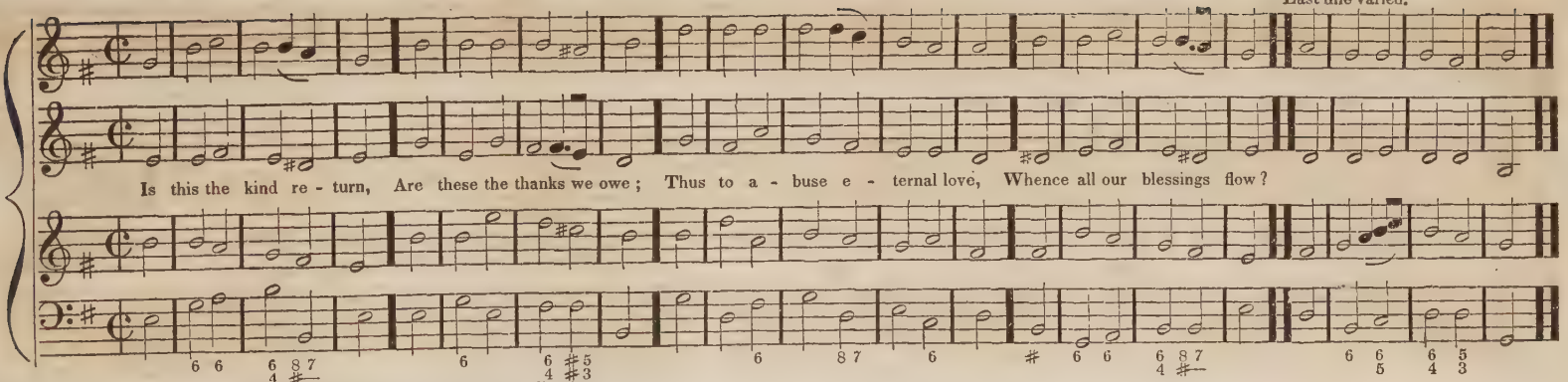
Trio. When this mortal life is ended,
Bid us in thine arms to rest,
Till, by angel bands attended,
We awake among the blest.

Chorus. Then, O crown us with thy blessing,
Thro' the triumphs of thy grace,
Then shall praises never ceasing,
Echo thro' thy dwelling place.

DARTMOUTH.* S. M.

[L. Mason.]

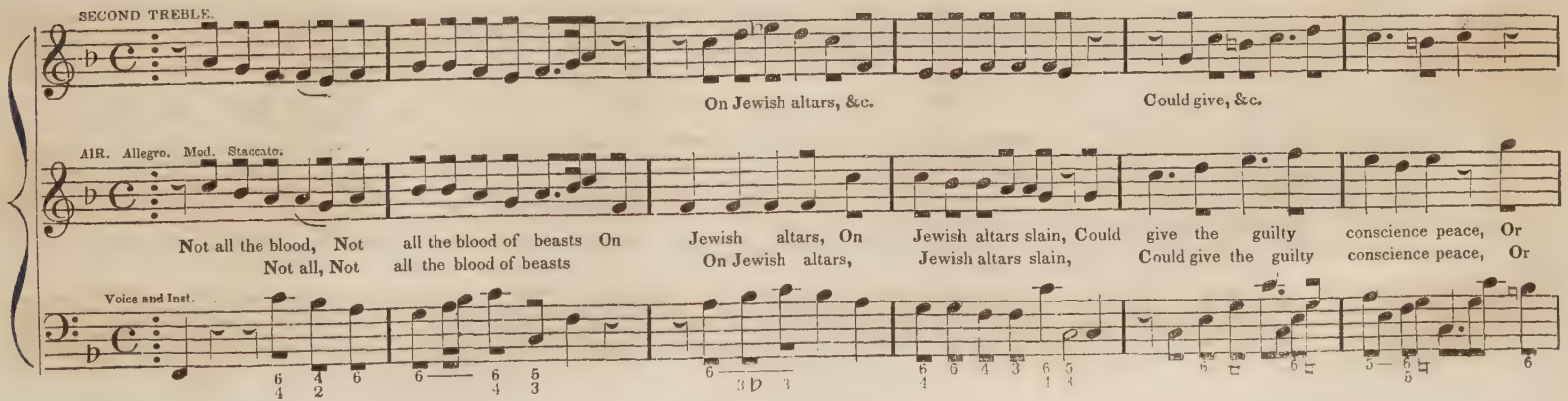
Last line varied.

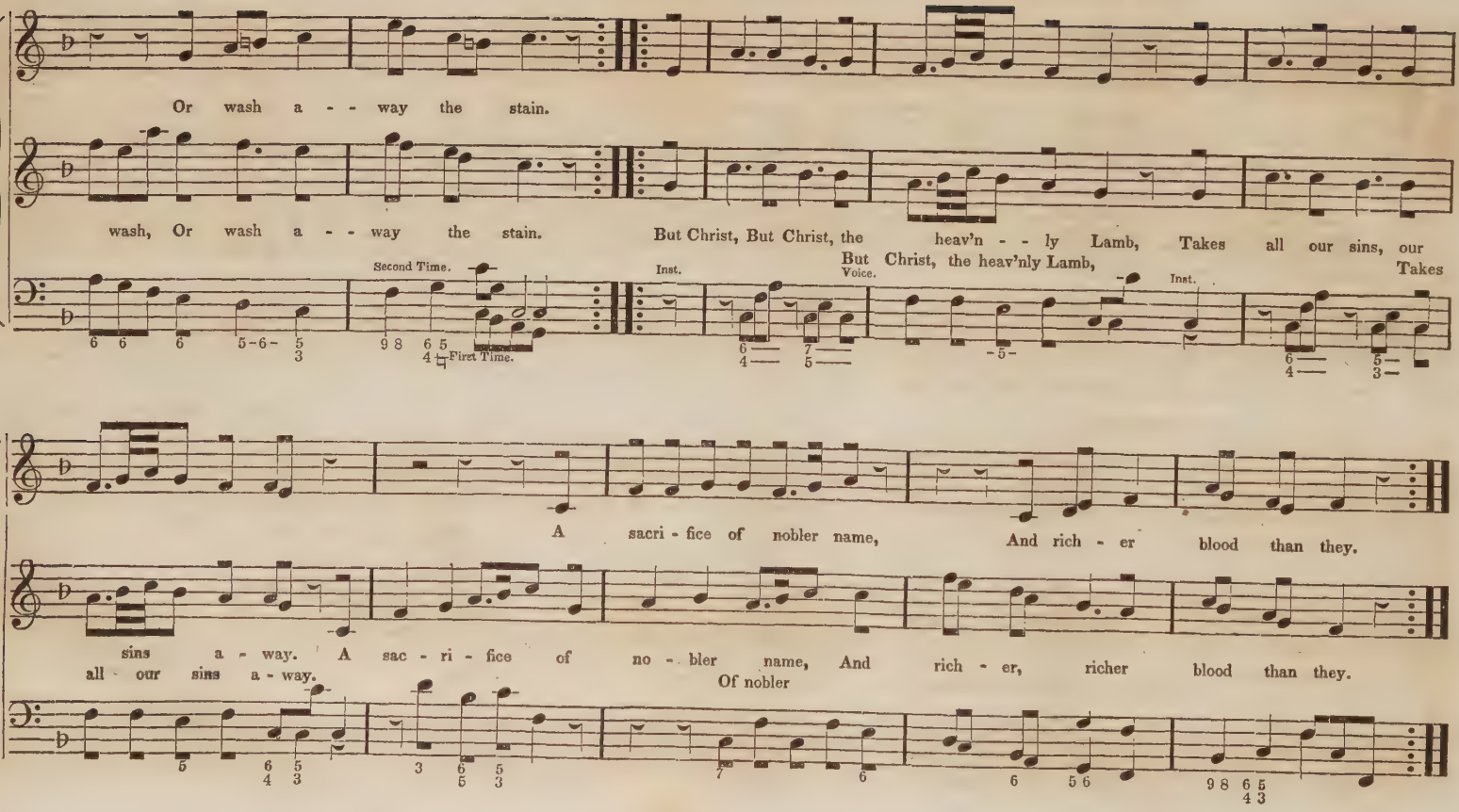


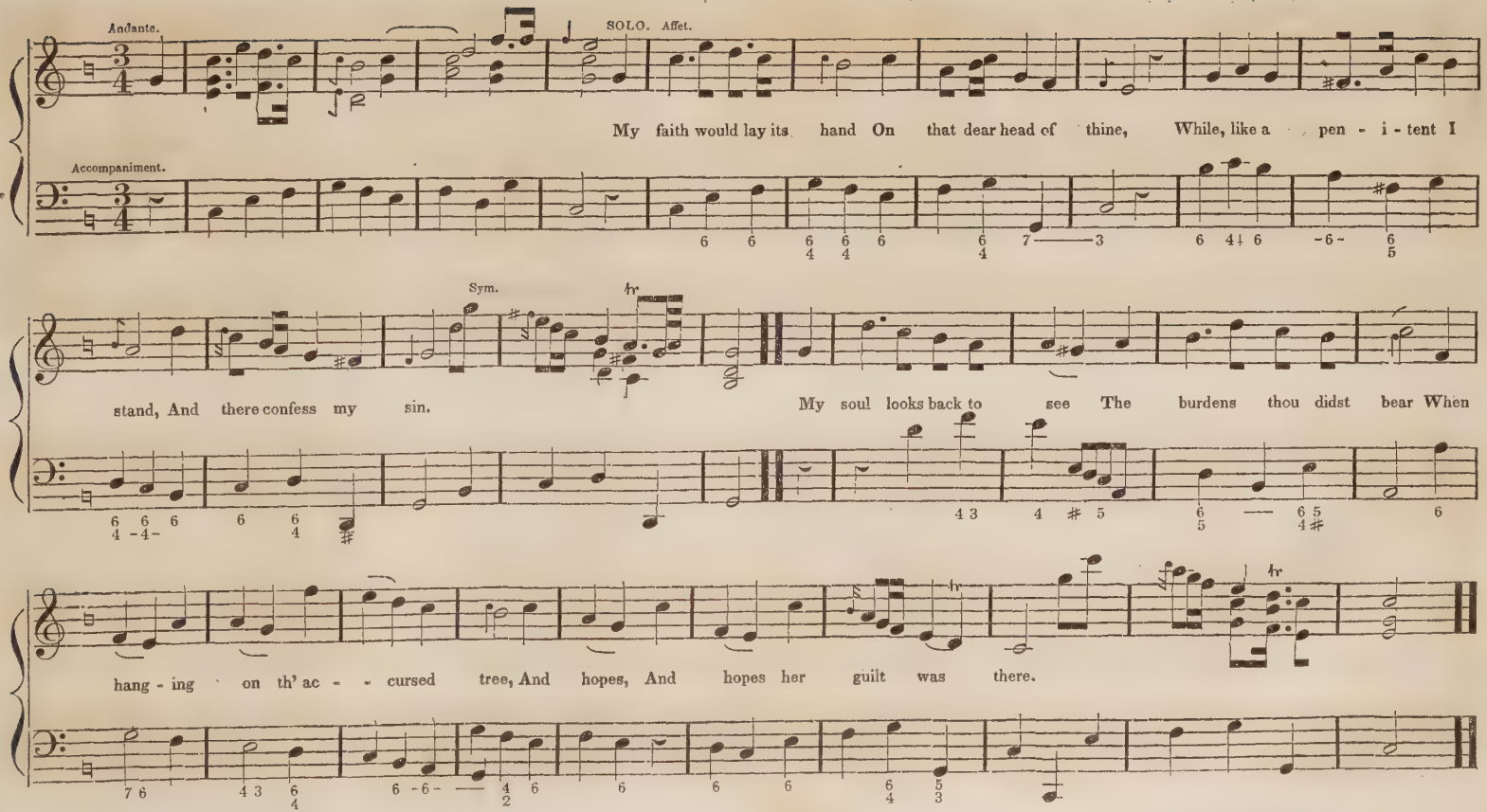
* See ninth edition of the Boston Handel and Haydn Collection.

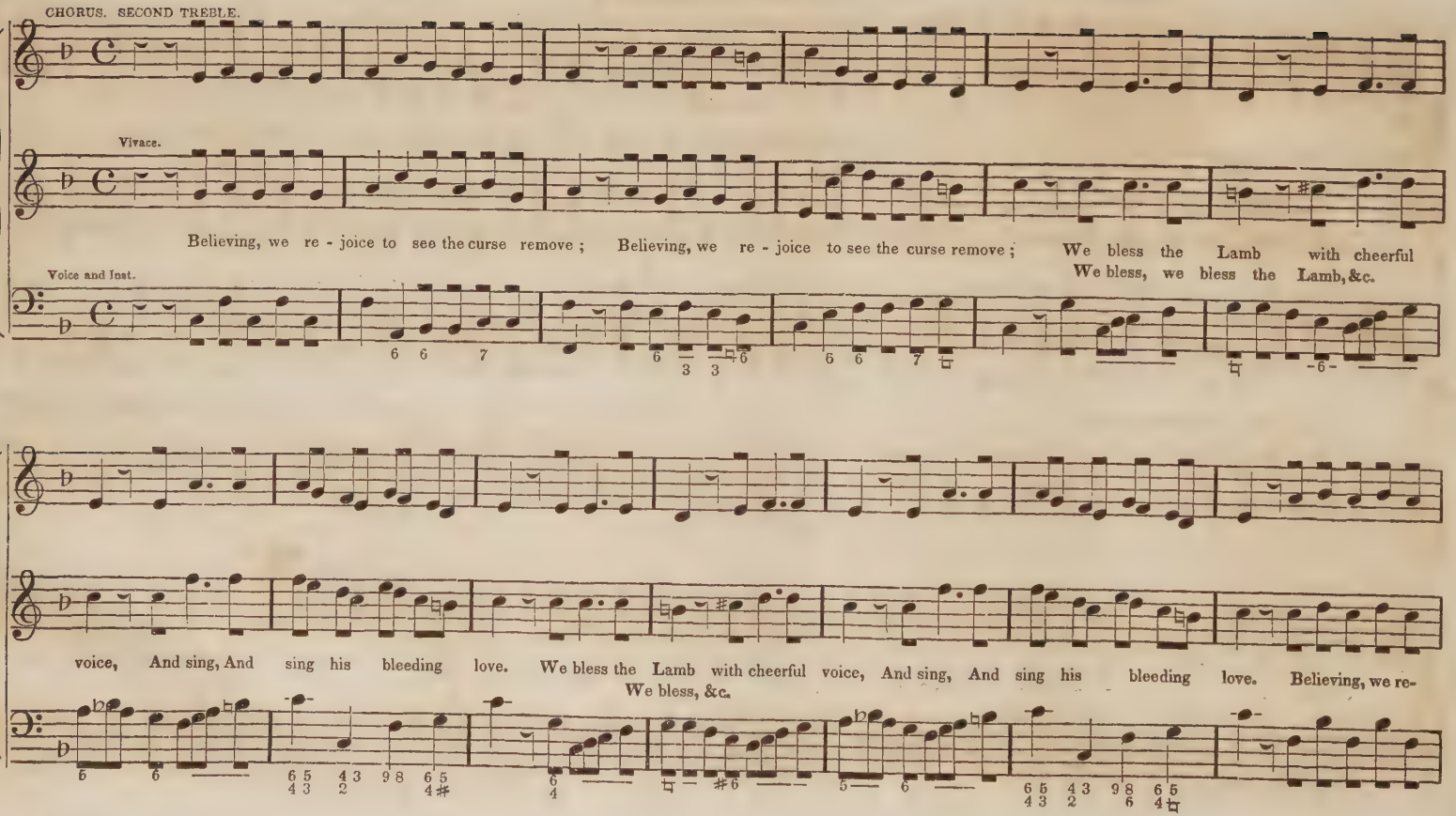
UPTON.

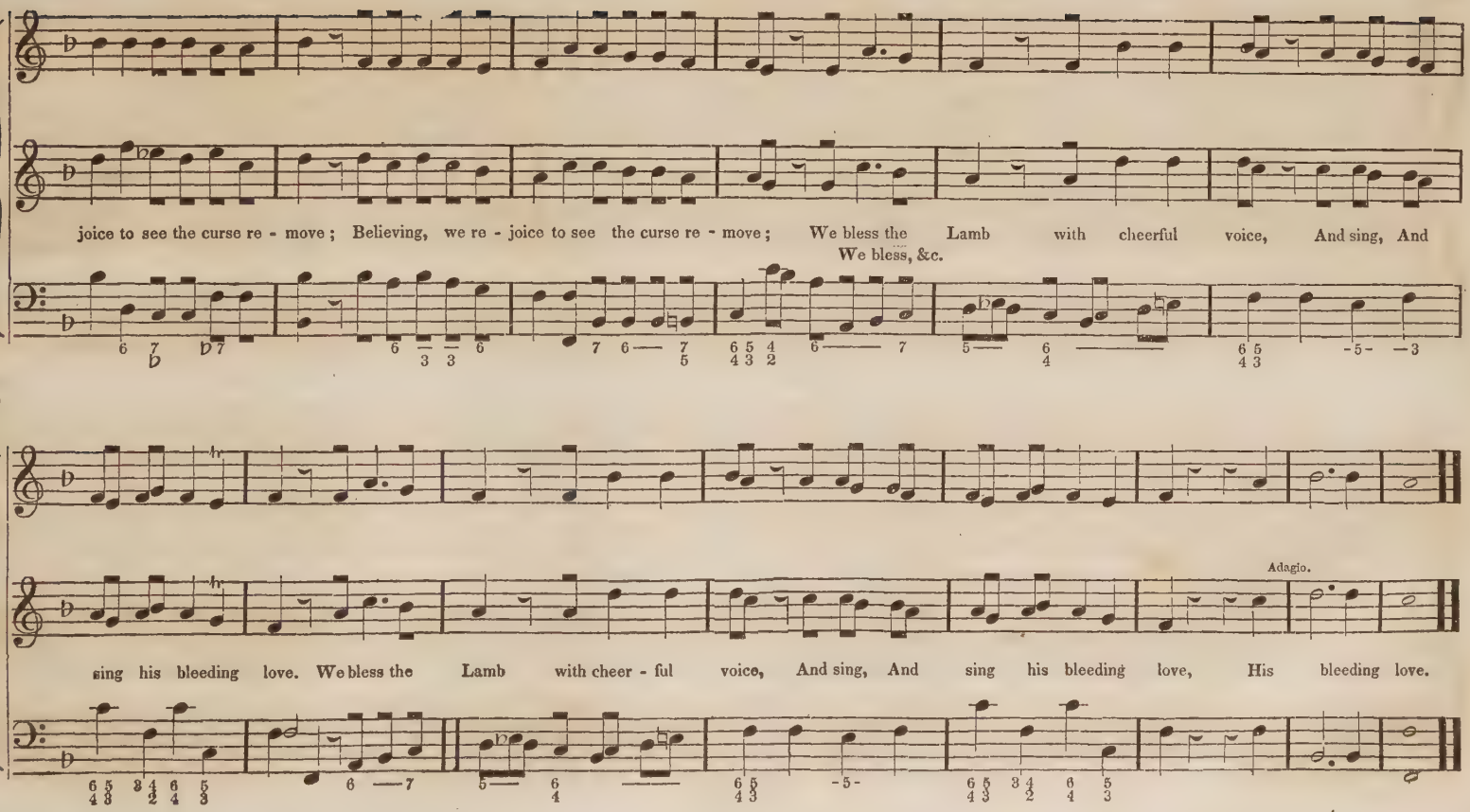
[Dr. Arnold.]


SECOND TREBLE.
On Jewish altars, &c.
Could give, &c.
AIR. Allegro. Mod. Staccato.
Not all the blood, Not all the blood of beasts On Jewish altars, On Jewish altars slain, Could give the guilty conscience peace, Or
Not all, Not all the blood of beasts On Jewish altars, Jewish altars slain, Could give the guilty conscience peace, Or
Voice and Inst.


Or wash a - - way the stain.
wash, Or wash a - - way the stain. But Christ, But Christ, the heav'n - - ly Lamb, Takes all our sins, our
But Christ, the heav'nly Lamb, Takes
Second Time.
First Time.
Inst.
Voice.
Inst.
A sacri - fice of nobler name, And rich - er blood than they.
sins a - way. A sac - ri - fice of no - bler name, And rich - er, richer blood than they.
all our sins a - way.
Of nobler

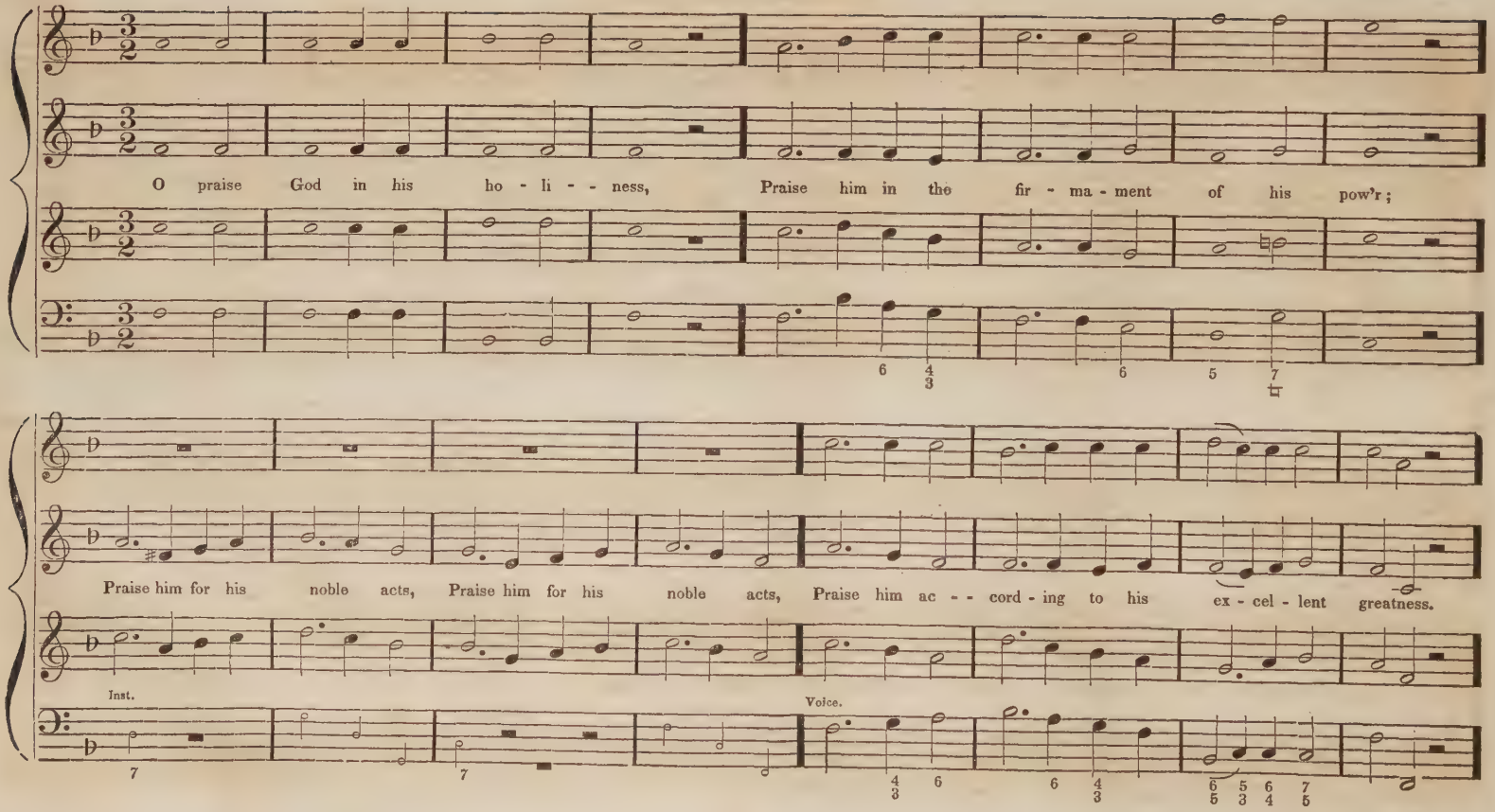

Andante.
SOLO. Affet.
My faith would lay its hand On that dear head of thine, While, like a pen - i - tent I
Accompaniment.
Sym.
stand, And there confess my sin.
My soul looks back to see The burdens thou didst bear When
hang - ing on th' ac - - cursed tree, And hopes, And hopes her guilt was there.

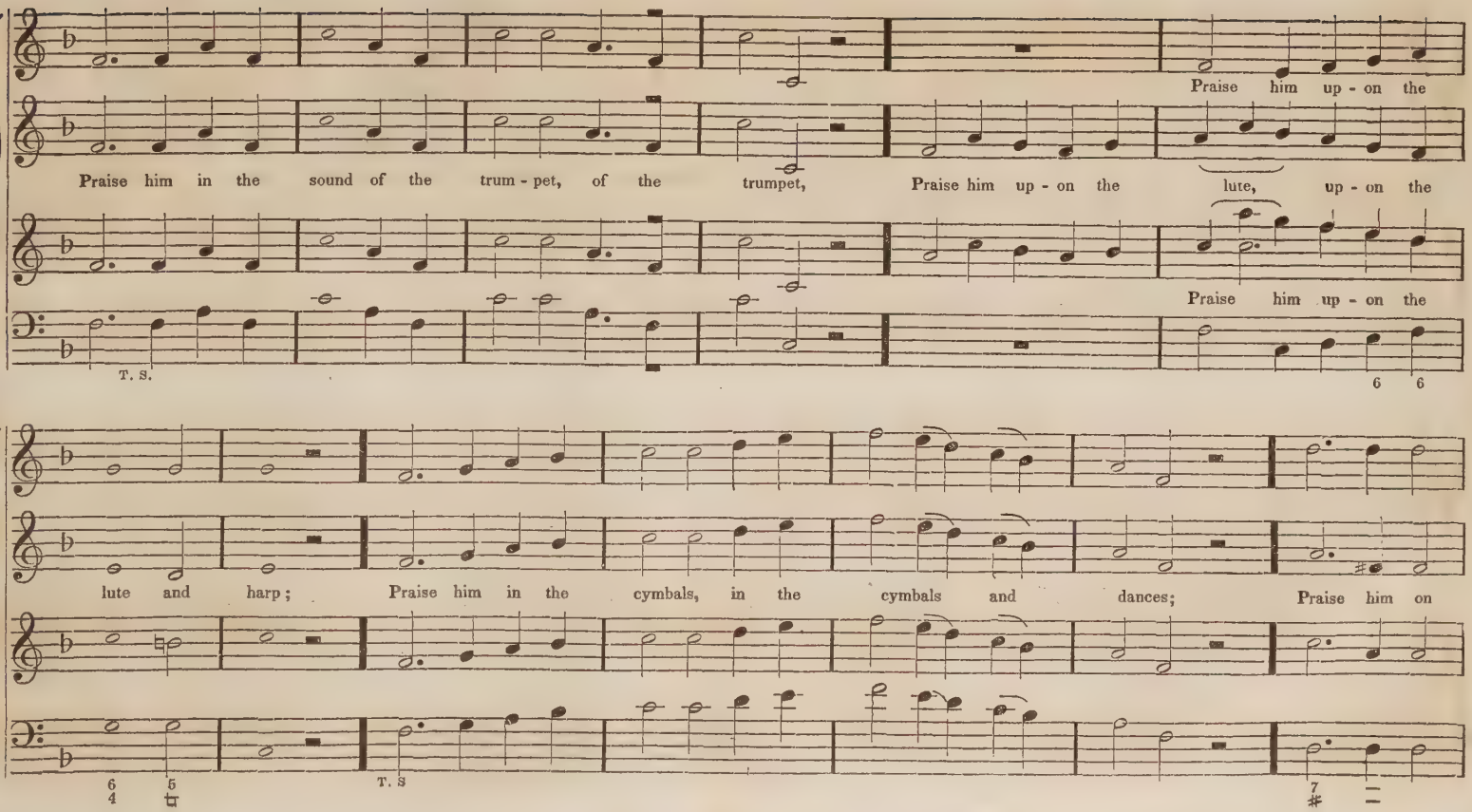

CHORUS. SECOND TREBLE.
Vivace.
Believing, we re - joice to see the curse remove ; Believing, we re - joice to see the curse remove ; We bless the Lamb with cheerful
We bless, we bless the Lamb, &c.
Voice and Inst.
voice, And sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we re-
We bless, &c.

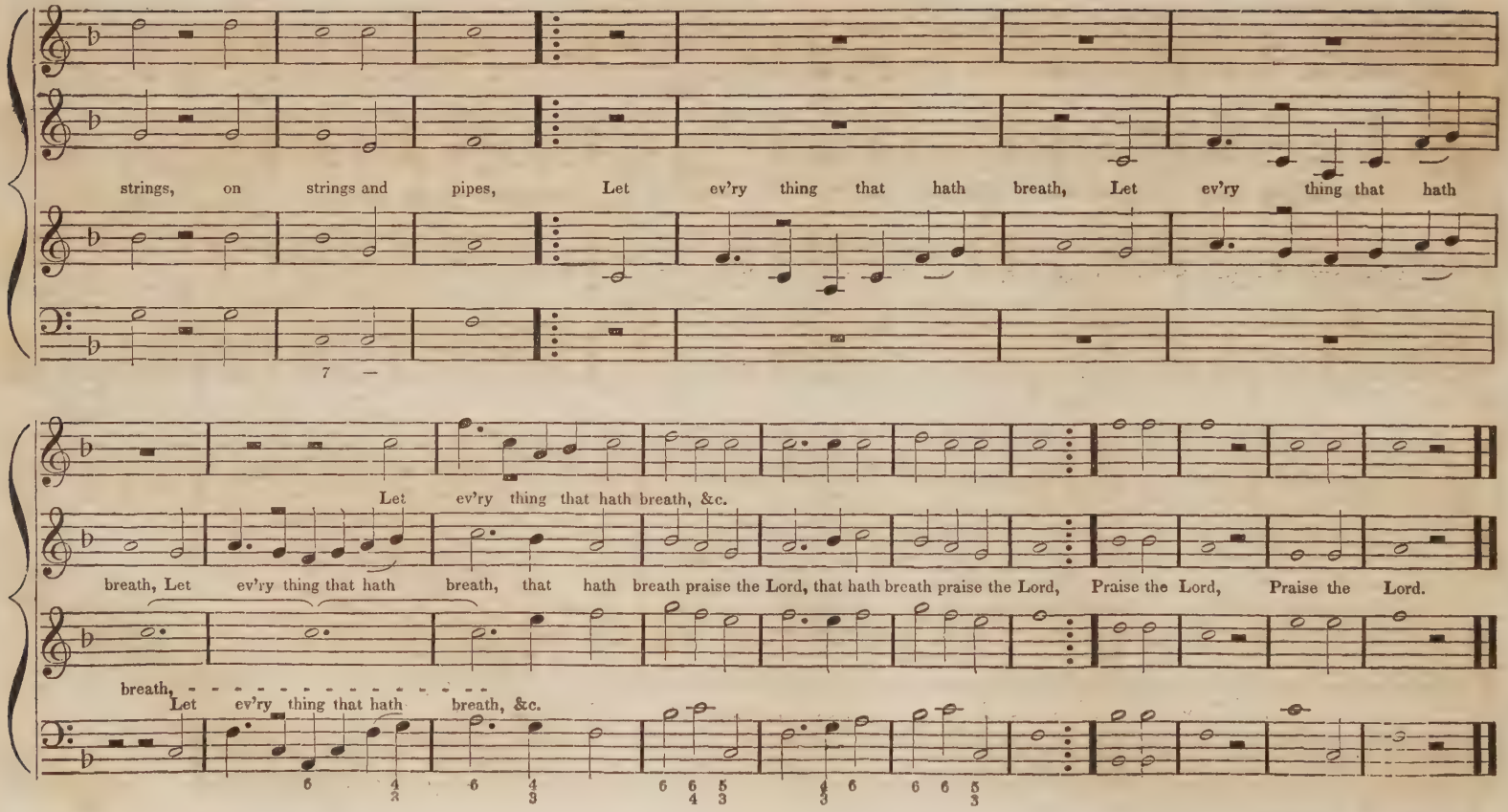

joice to see the curse re - move; Believing, we re - joice to see the curse re - move; We bless the Lamb with cheerful voice, And sing, And
We bless, &c.
U2
Adagio.
sing his bleeding love. We bless the Lamb with cheer - ful voice, And sing, And sing his bleeding love, His bleeding love.

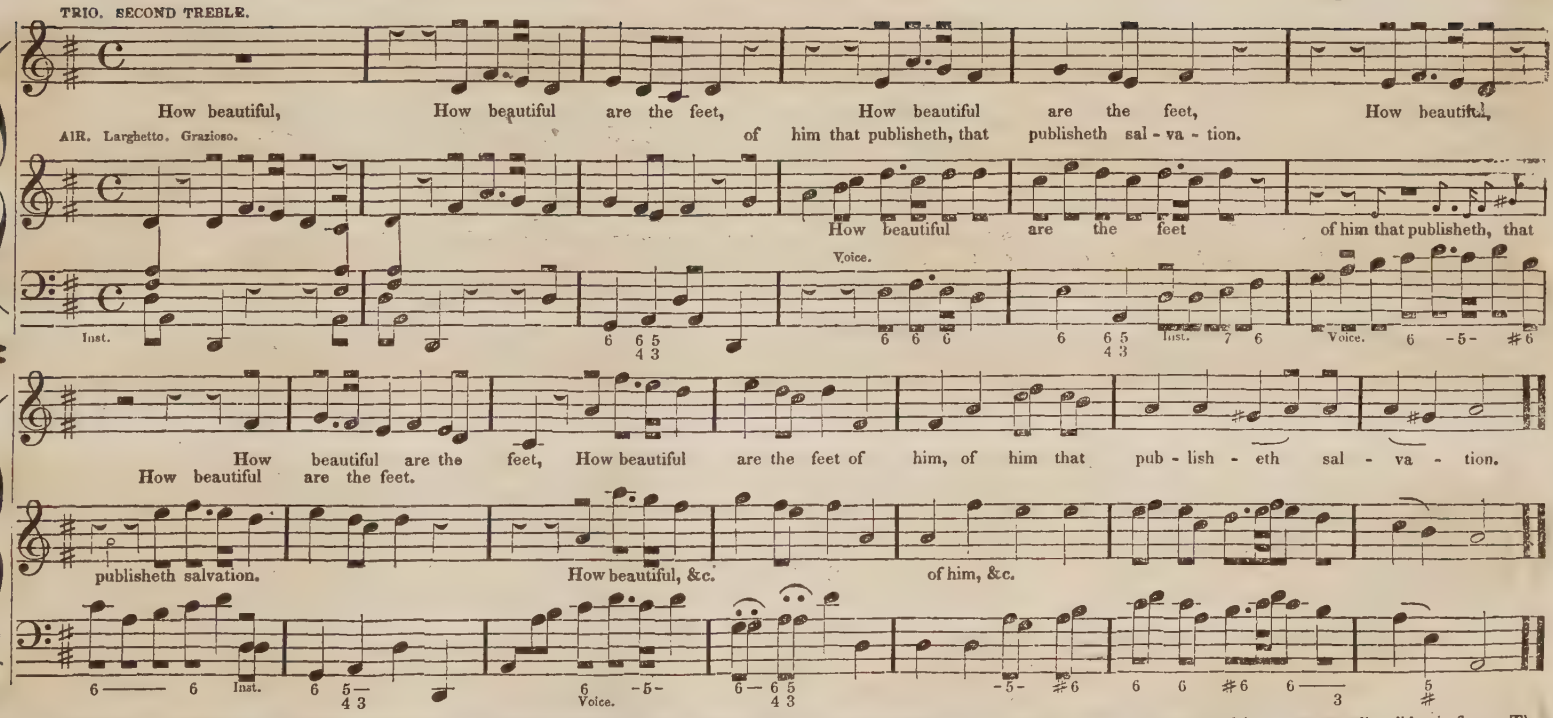
ANTHEM. O praise God in his holiness. Psalm 150.

[L. Mason.]

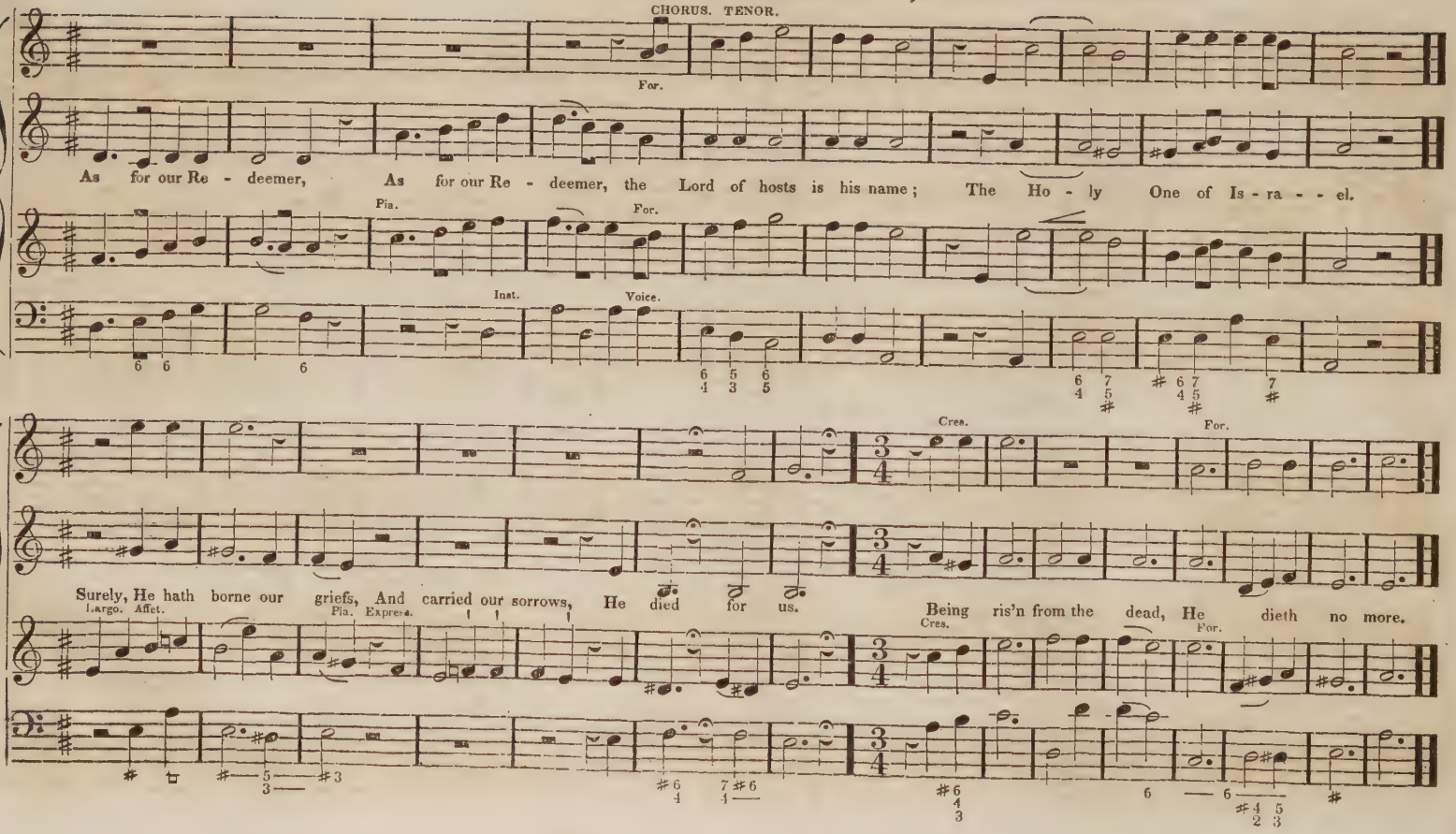

O praise God in his ho - li - - ness, Praise him in the fir - ma - ment of his pow'r;
Praise him for his noble acts, Praise him for his noble acts, Praise him ac - - cord - ing to his ex - cel - lent greatness.
Inst.
Voice.

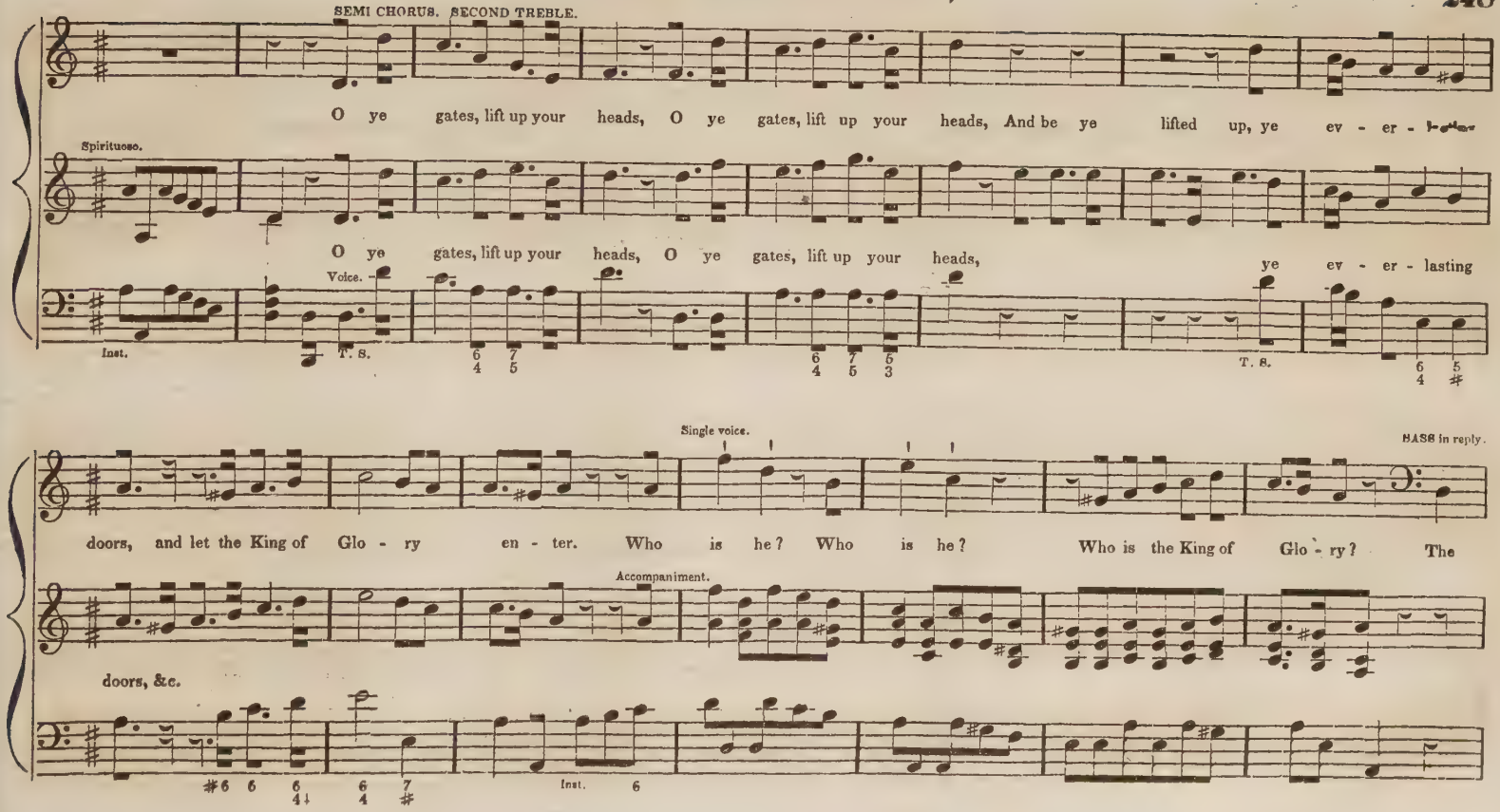

Praise him up - on the
Praise him in the sound of the trum - pet, of the trumpet, Praise him up - on the lute, up - on the
Praise him up - on the
T. S.
6 6
U3
lute and harp; Praise him in the cymbals, in the cymbals and dances; Praise him on
6 5
4
T. S
7
#

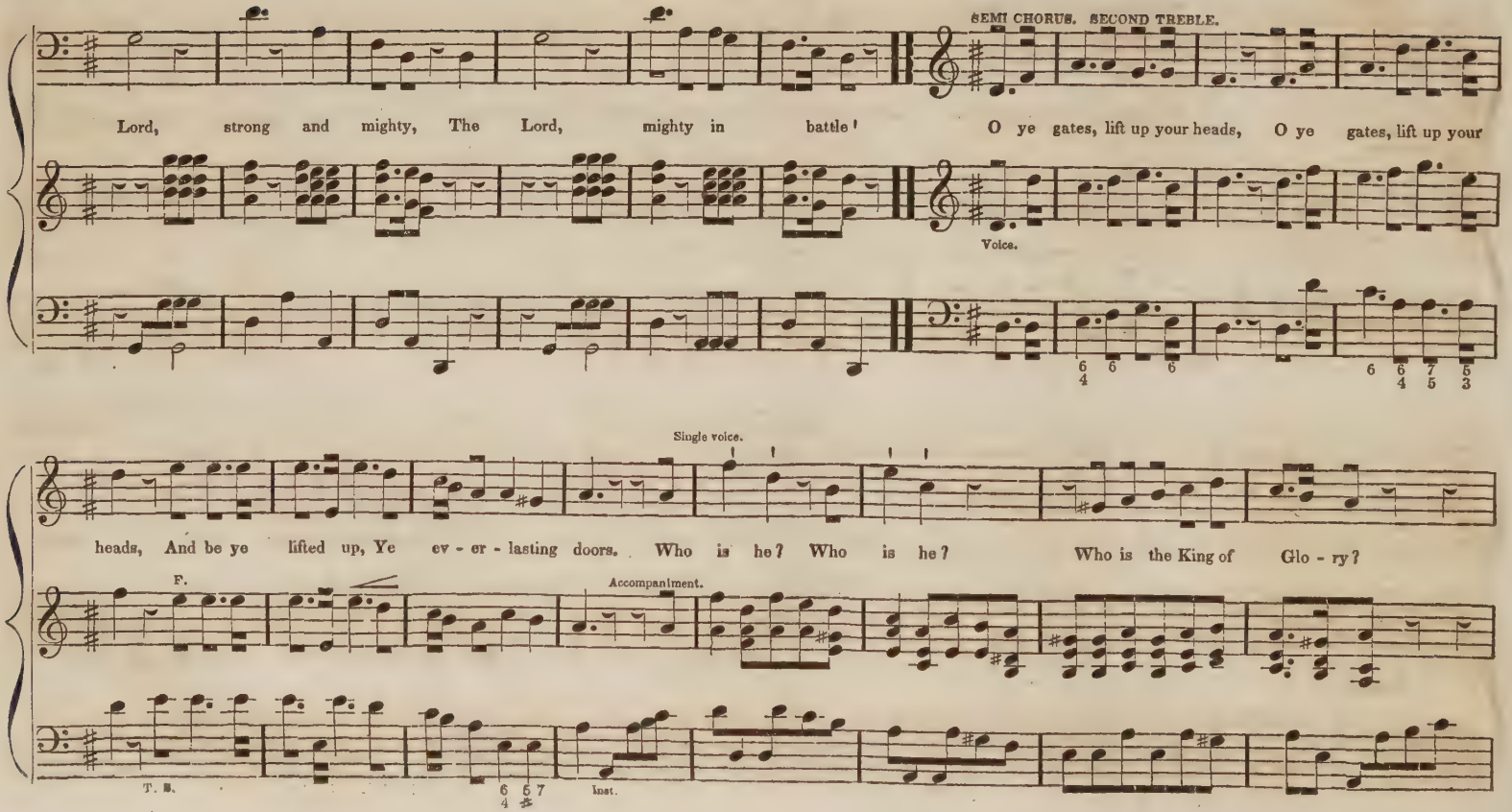

strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hath
Let ev'ry thing that hath breath, &c.
breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.
breath, Let ev'ry thing that hath breath, &c.

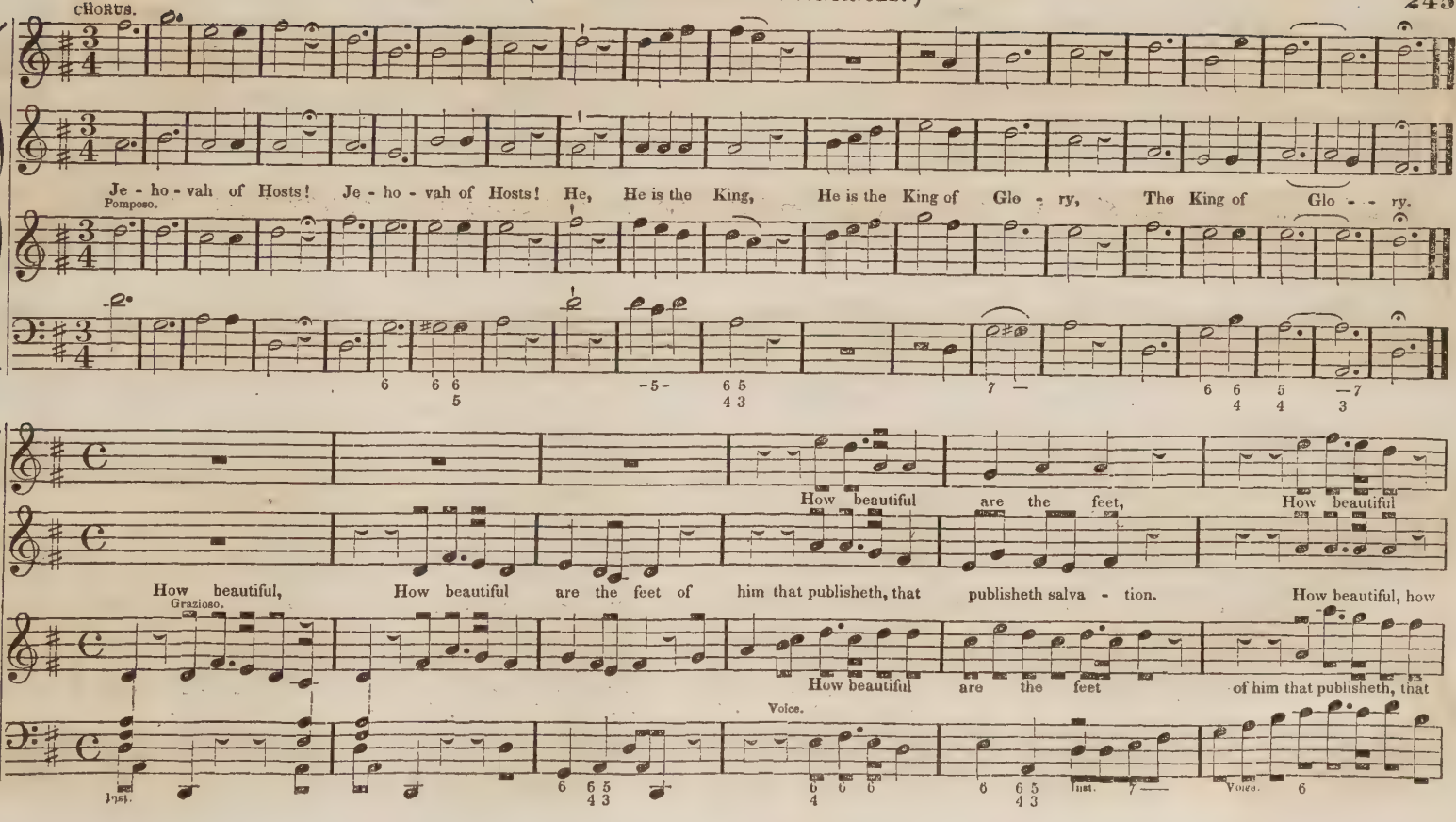

TRIO. SECOND TREBLE.
How beautiful, How beautiful are the feet, How beautiful are the feet, How beautiful,
AIR. Larghetto. Grazioso.
of him that publisheth, that publisheth sal - va - tion.
How beautiful are the feet of him that publisheth, that
Voice.
Inst.
Inst.
Voice.
How beautiful are the feet, How beautiful are the feet of him, of him that pub - lish - eth sal - va - tion.
How beautiful are the feet.
publisheth salvation.
How beautiful, &c.
of him, &c.
Inst.
Voice.

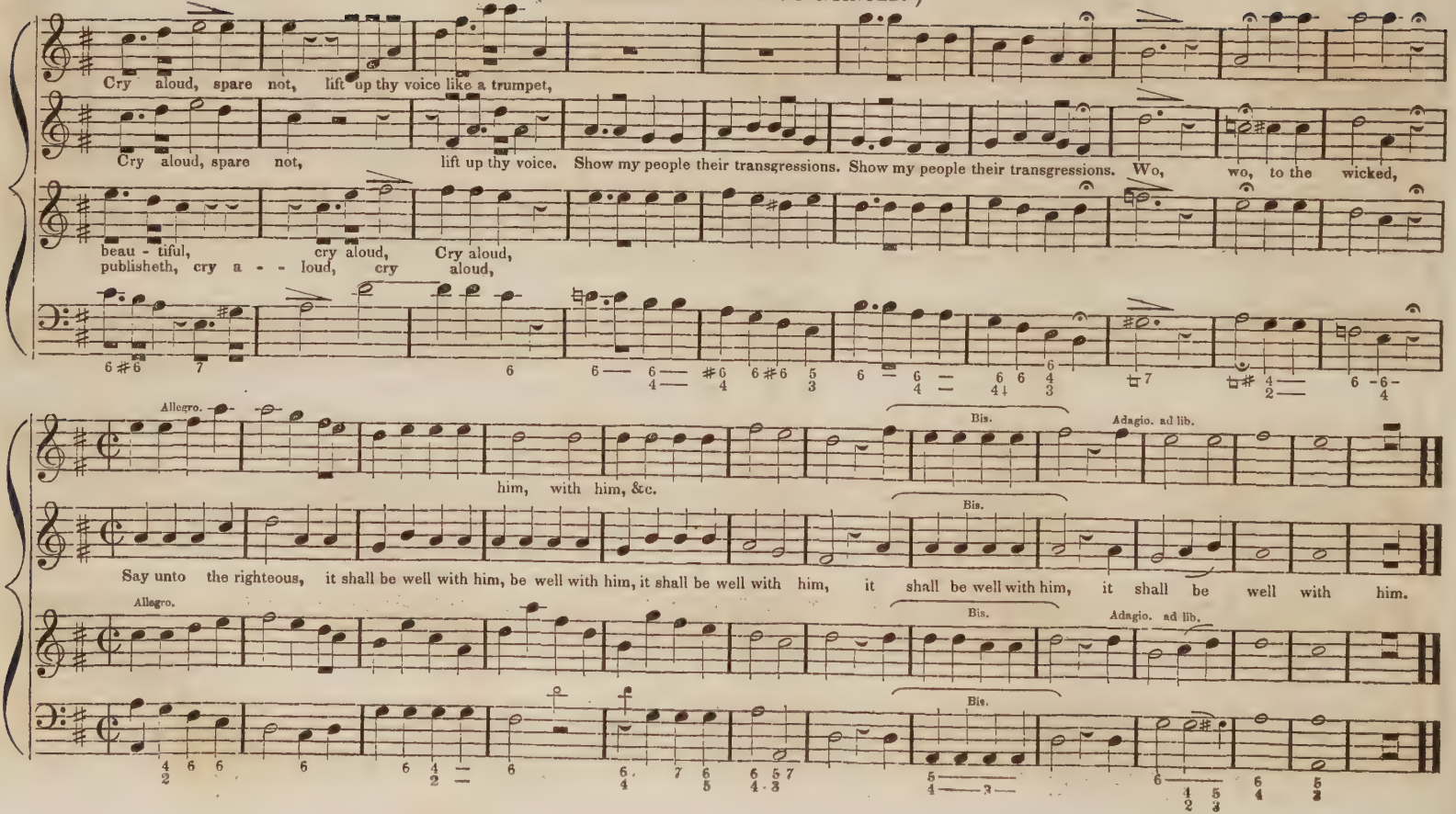
This Anthem was originally intended to be sung at ordinations, immediately after sermon: and the words consist of select passages of Scripture arranged in a corresponding didactic form. The commencing words may be supposed to have sufficient reference to the sermon, which usually relates to the office of a clergyman. The second, third, and fourth strains, embrace a sketch of the character, sufferings, death, and resurrection of the Redeemer, who is the great object set forth in the message of salvation. Then follows the psalmist's prophetic sketch of the Redeemer's triumphant entrance into heaven. In this part of the anthem, the composer has availed himself of the translation of Bishop Horne. A semi-chorus of attending angels are supposed to demand admittance into heaven, when a single voice from within inquires, "*Who is he*," (thus called) "*the King of Glory?*" A voice from without answers the question; and the parties which carry on this dialogue should therefore be placed at some distance from each other. The semi-chorus once more demand admittance; and a single voice from within inquires as before; when the whole host of attending angels, as if impatient of delay, reply in full chorus, "Jehovah of hosts! *he, he* is the King of Glory." As this finishes the Dialogue, the mind naturally reverts back to the *office* of *publishing* salvation, when an additional motive to "cry aloud," to "spare not," &c. is derived from the preceding representation. This piece may be performed on other occasions; but its dramatic character should always be in some measure preserved.


CHORUS. TENOR.
For.
As for our Re - deemer, As for our Re - deemer, the Lord of hosts is his name; The Ho - ly One of Is - ra - - el.
Pia.
For.
Inst.
Voice.
Cres.
For.
Surely, He hath borne our griefs, And carried our sorrows, He died for us.
Largo. Affet.
Pia. Expres.
Being ris'n from the dead, He dieth no more.
Cres.
For.


SEMI CHORUS. SECOND TREBLE.
O ye gates, lift up your heads, O ye gates, lift up your heads, And be ye lifted up, ye ev - er -
Spirituoso.
O ye gates, lift up your heads, O ye gates, lift up your heads,
ye ev - er - lasting
Voice.
Inst.
T. S.
T. S.
Single voice.
BASS in reply.
doors, and let the King of Glo - ry en - ter. Who is he? Who is he? Who is the King of Glo - ry? The
Accompaniment.
doors, &c.
Inst.

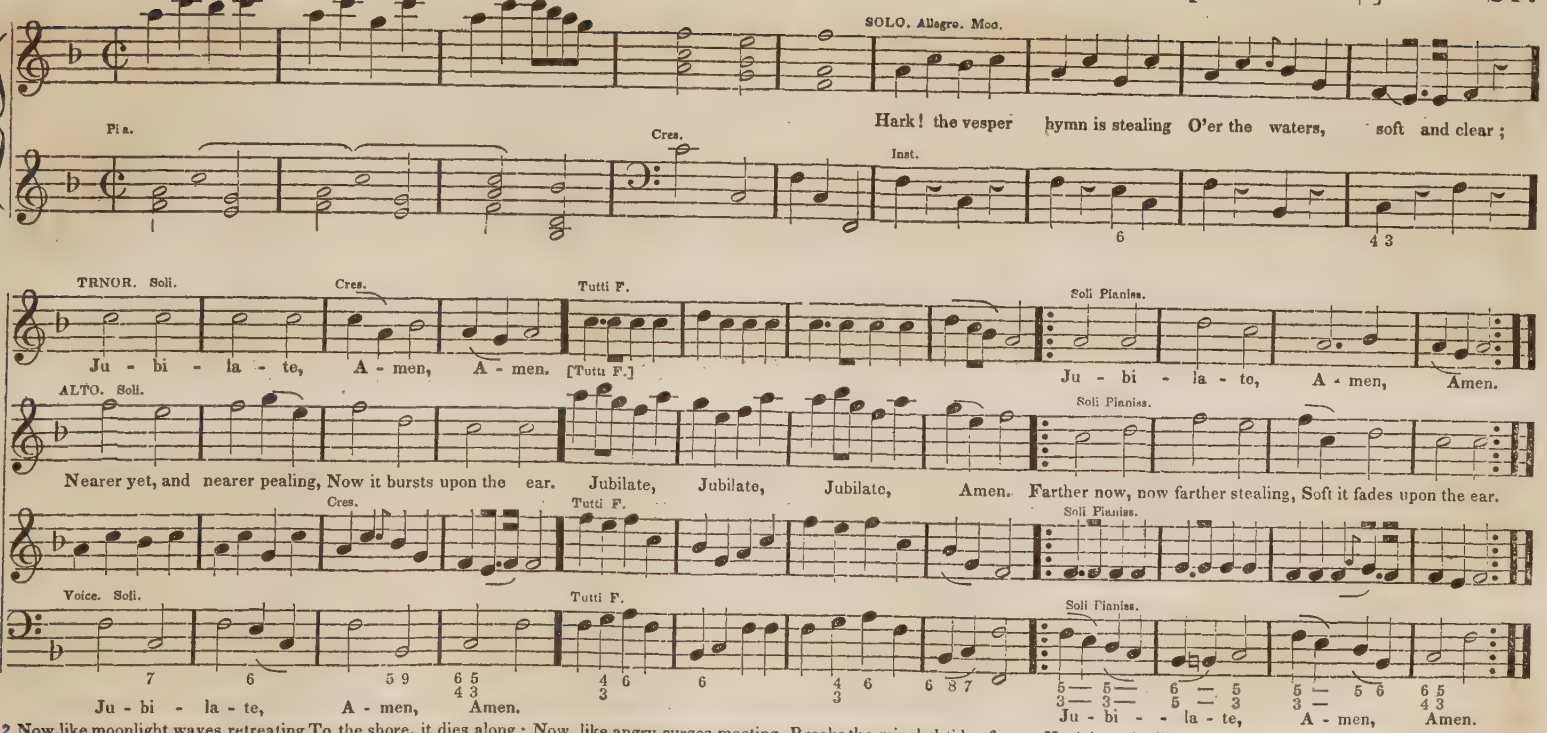

SEMI CHORUS. SECOND TREBLE.
Lord, strong and mighty, The Lord, mighty in battle!
O ye gates, lift up your heads, O ye gates, lift up your
Voice.
Single voice.
heads, And be ye lifted up, Ye ev - er - lasting doors. Who is he? Who is he? Who is the King of Glo - ry?
F.
Accompaniment.
T. B.
Inst.


CHORUS.
Je - ho - vah of Hosts! Je - ho - vah of Hosts! He, He is the King, He is the King of Glo - ry, The King of Glo - - ry.
Pomposo.
How beautiful are the feet, How beautiful
How beautiful, How beautiful are the feet of him that publisheth, that publisheth salva - tion. How beautiful, how
Grazioso.
How beautiful are the feet of him that publisheth, that
Voice.
Inst.
Voice.


Cry aloud, spare not, lift up thy voice like a trumpet,
Cry aloud, spare not, lift up thy voice. Show my people their transgressions. Show my people their transgressions. Wo, wo, to the wicked,
beau - tiful, cry aloud, Cry aloud,
publisheth, cry a - - loud, cry aloud,
Allegro.
him, with him, &c.
Bis.
Adagio. ad lib.
Say unto the righteous, it shall be well with him, be well with him, it shall be well with him, it shall be well with him, it shall be well with him.
Allegro.
Bis.
Adagio. ad lib.

VESPER HYMN.*

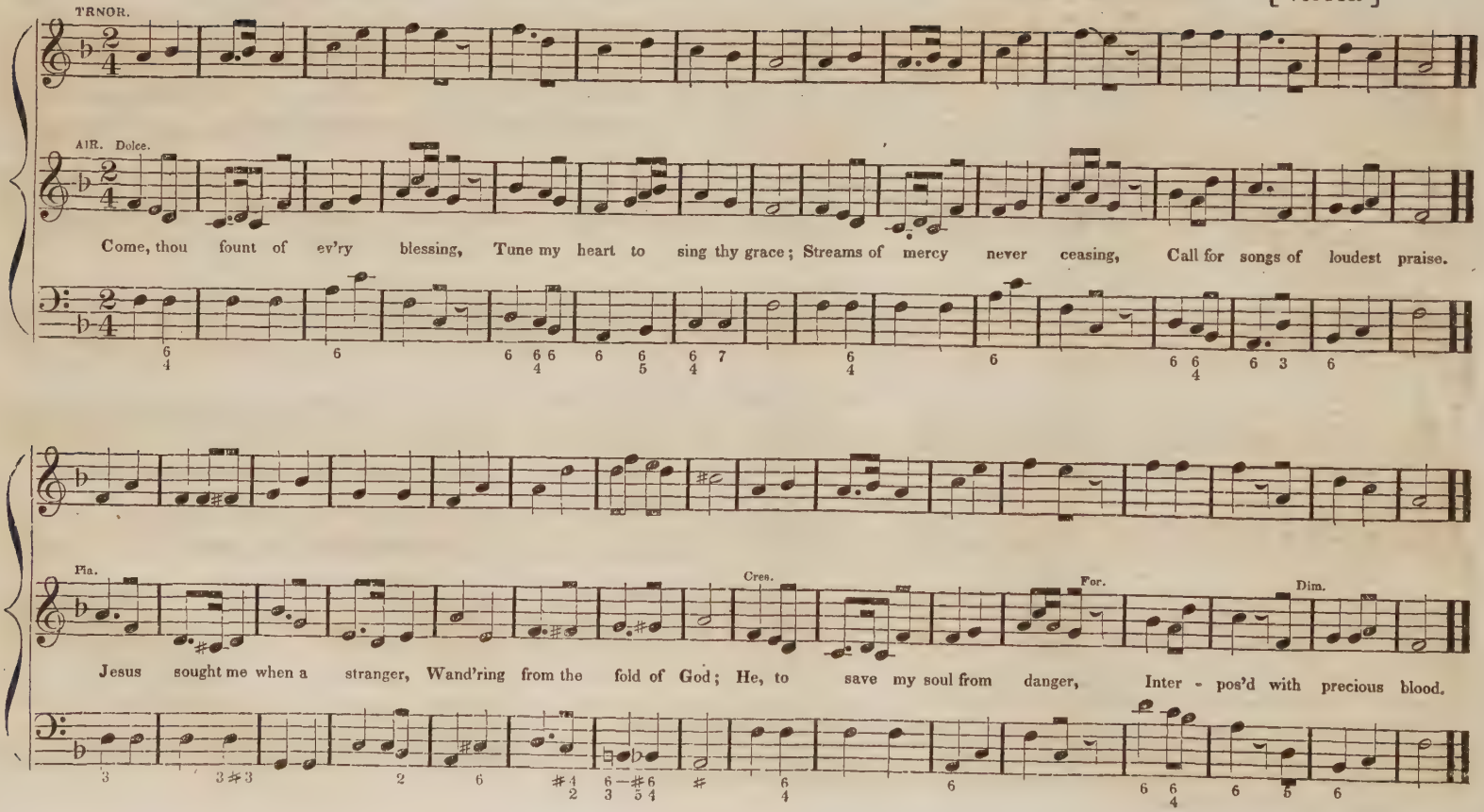
[Russian Air.†]

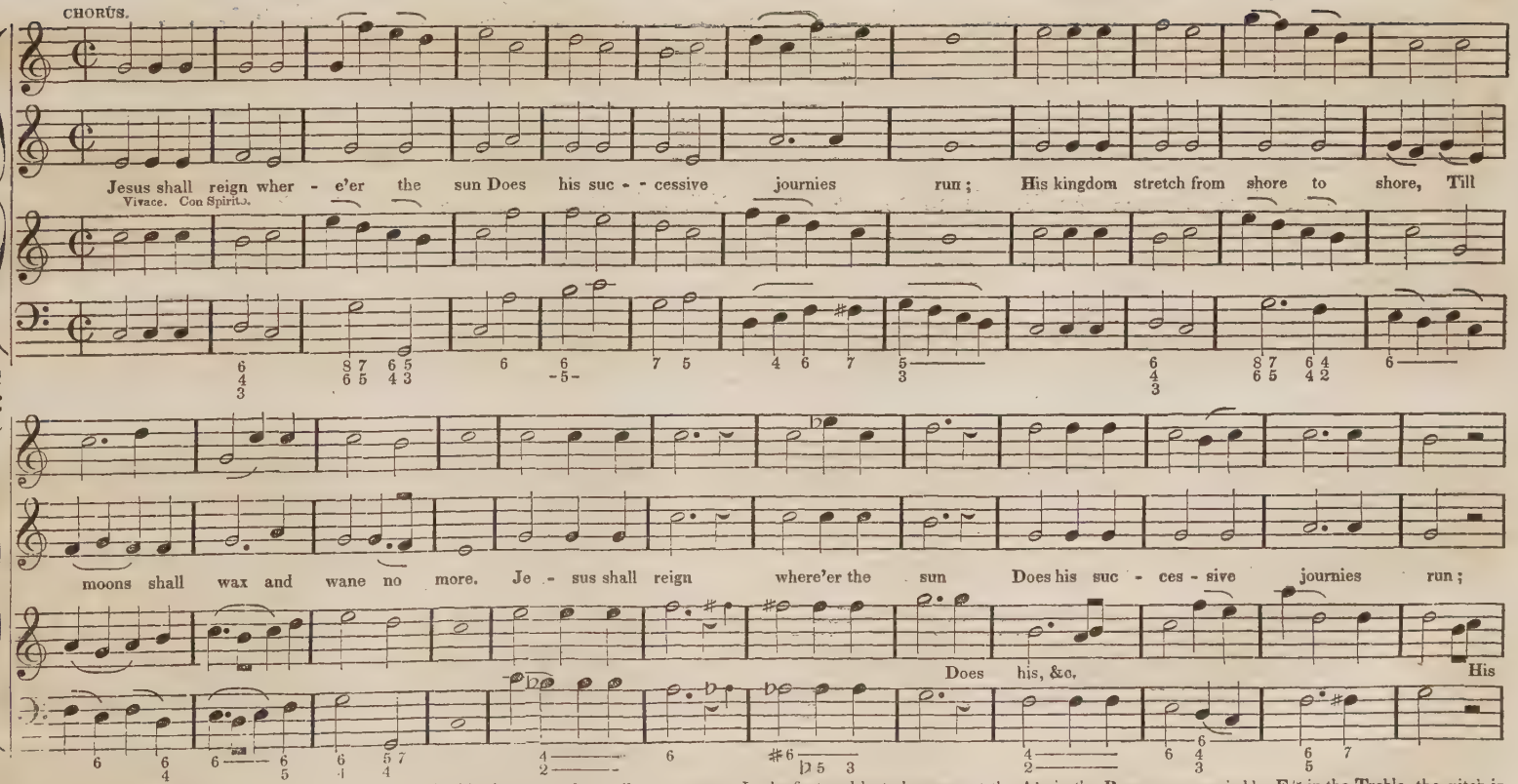

SOLO. Allegro. Moo.
Hark! the vesper hymn is stealing O'er the waters, soft and clear;
Pia.
Cres.
Inst.
TRNOR. Soli.
Ju - bi - la - te, A - men, A - men.
Cres.
Tutti F.
[Tutti F.]
Soli Pianiss.
Ju - bi - la - te, A - men, Amen.
ALTO. Soli.
Nearer yet, and nearer pealing, Now it bursts upon the ear. Jubilate, Jubilate, Jubilate, Amen. Farther now, now farther stealing, Soft it fades upon the ear.
Cres.
Tutti F.
Soli Pianiss.
Voice. Soli.
Ju - bi - la - te, A - men, Amen.
Tutti F.
Soli Pianiss.
Ju - bi - - la - te, A - men, Amen.

2 Now, like moonlight waves retreating To the shore, it dies along; Now, like angry surges meeting, Breaks the mingled tide of song. Hush! again, like waves retreating To the shore, it dies along.

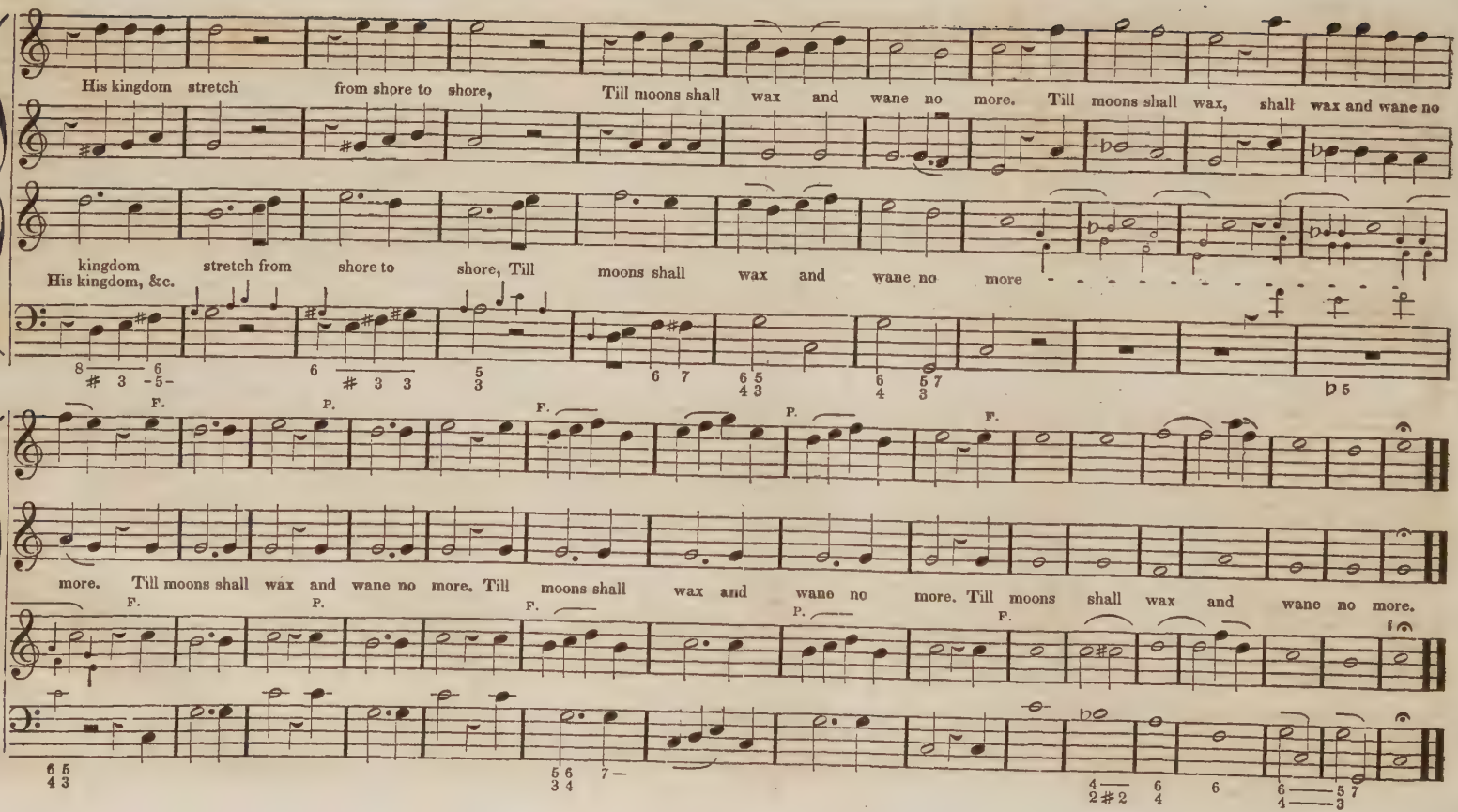
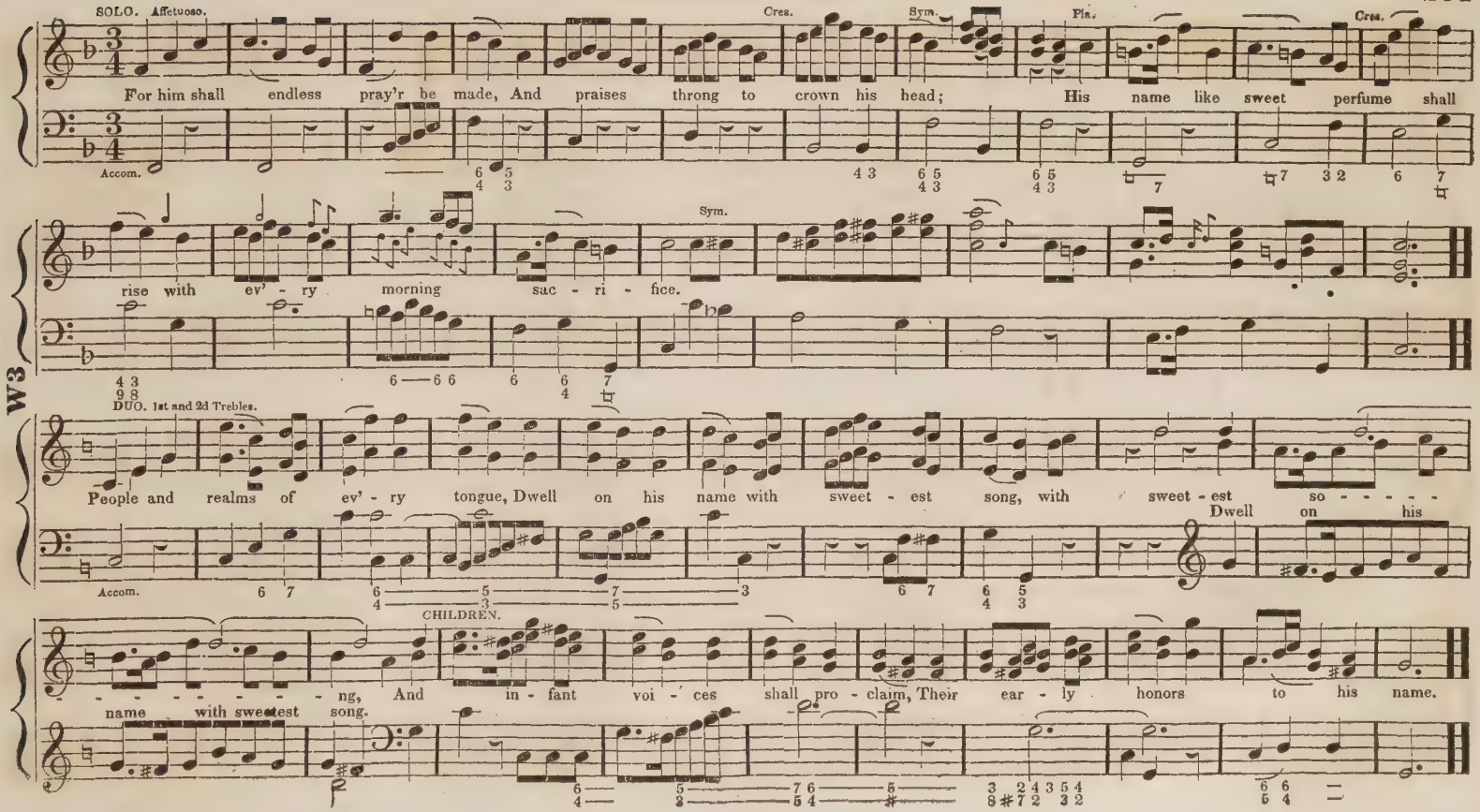
* This piece seems to have been designed as a specimen of descriptive imitation. A single voice first announces the Vesper (or evening) Hymn as "stealing" on the ear from a distance "o'er the waters," whence one readily imagines that the sounds will be constantly varying in loudness or softness, and in their apparent distance from the place of the listener. The composer has chosen this circumstance as an object for illustration; and as the single voice continues its descriptive details, it is accompanied by the vesper's "Jubilate," in a variety of loud, soft, increasing and diminishing tones, which, however simple they appear on paper, are full of meaning and effect when properly executed.

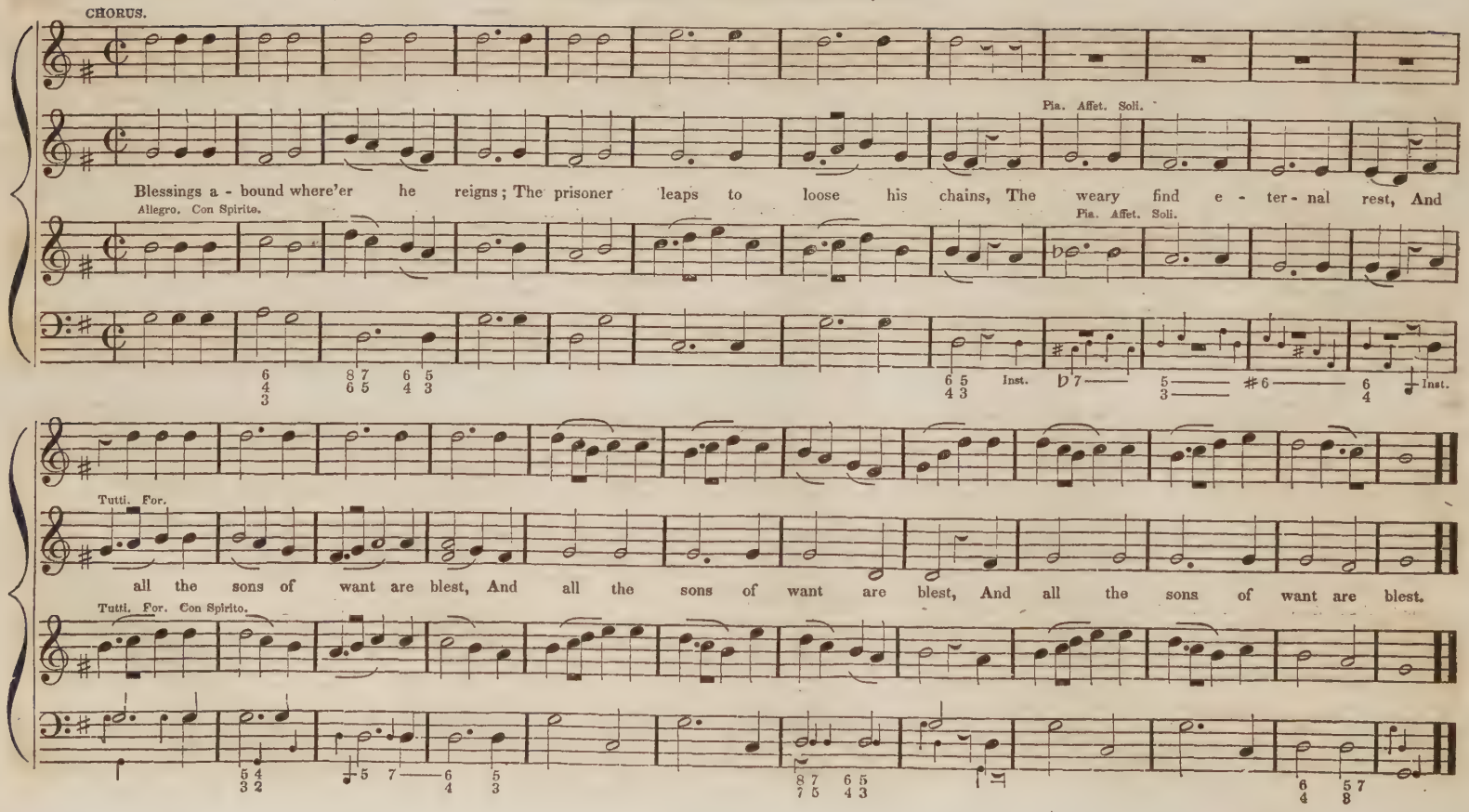
† Last strain by Sir J. Stephenson.

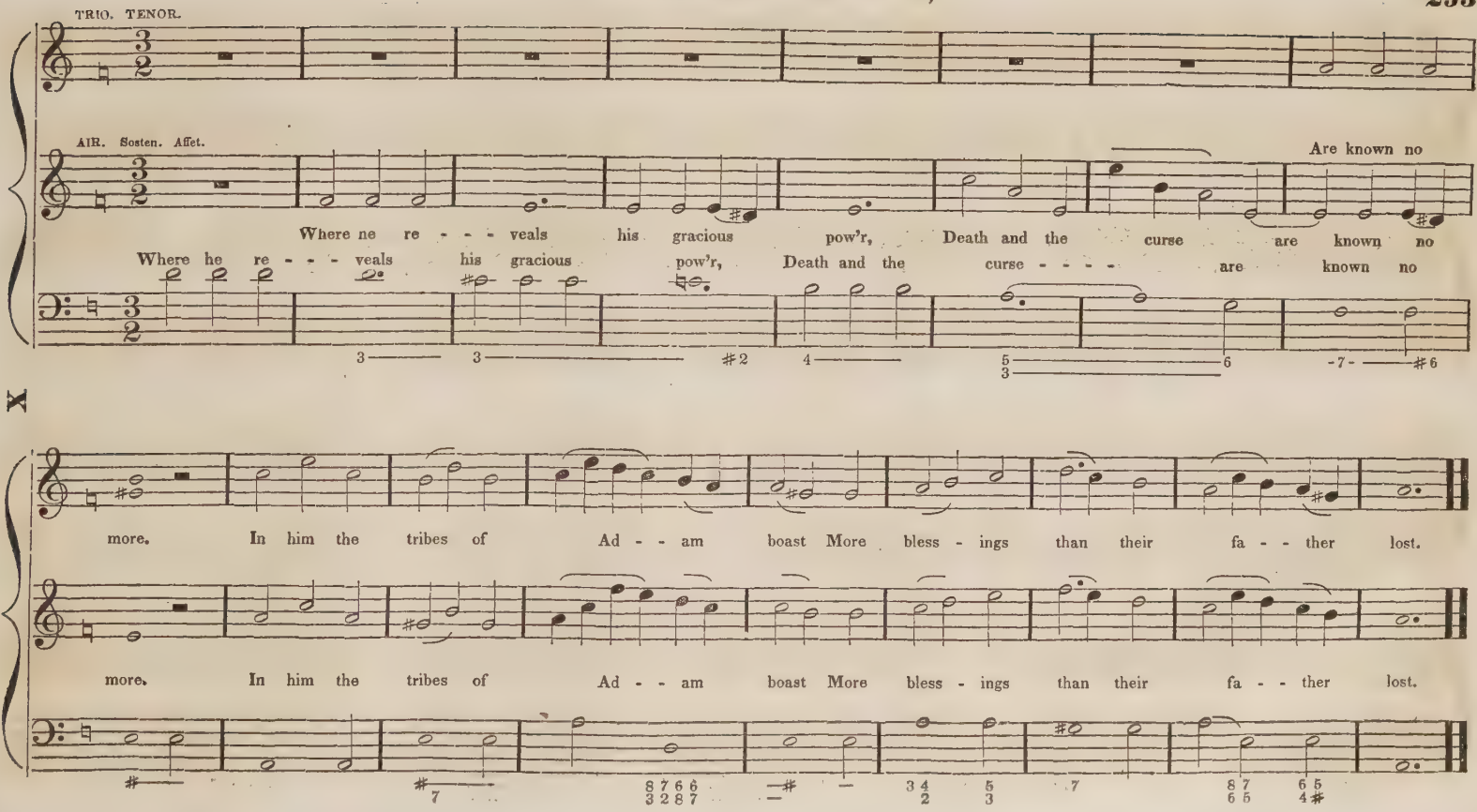

TENOR.
AIR. Dolce.
Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.
Pia.
Cres.
For.
Dim.
Jesus sought me when a stranger, Wand'ring from the fold of God; He, to save my soul from danger, Inter - pos'd with precious blood.

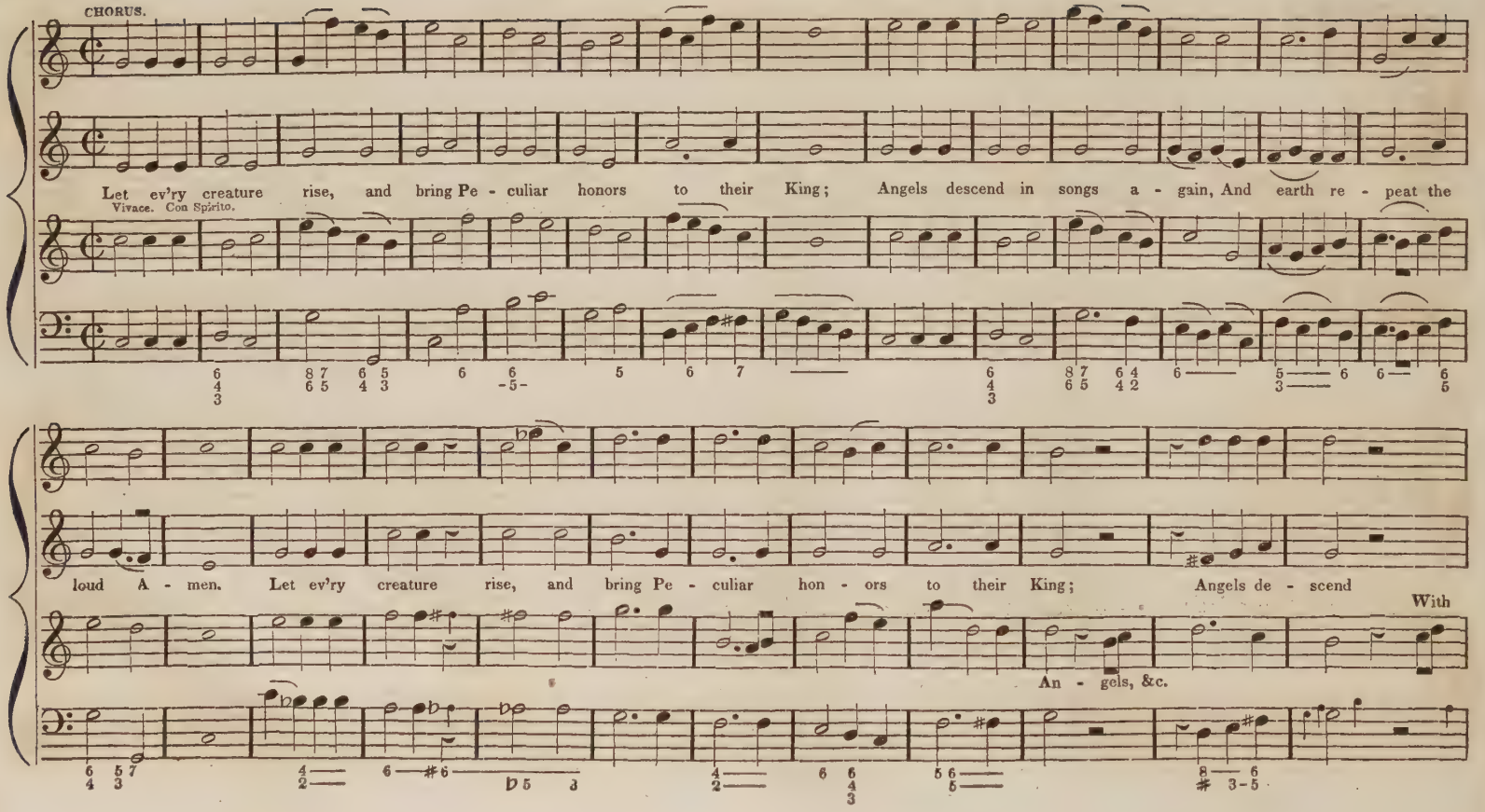

CHORUS.
Jesus shall reign wher - e'er the sun Does his suc - - cessive journies run; His kingdom stretch from shore to shore, Till
Vivace. Con Spirito.
moons shall wax and wane no more. Je - sus shall reign where'er the sun Does his suc - ces - sive journies run;
Does his, &c.
His

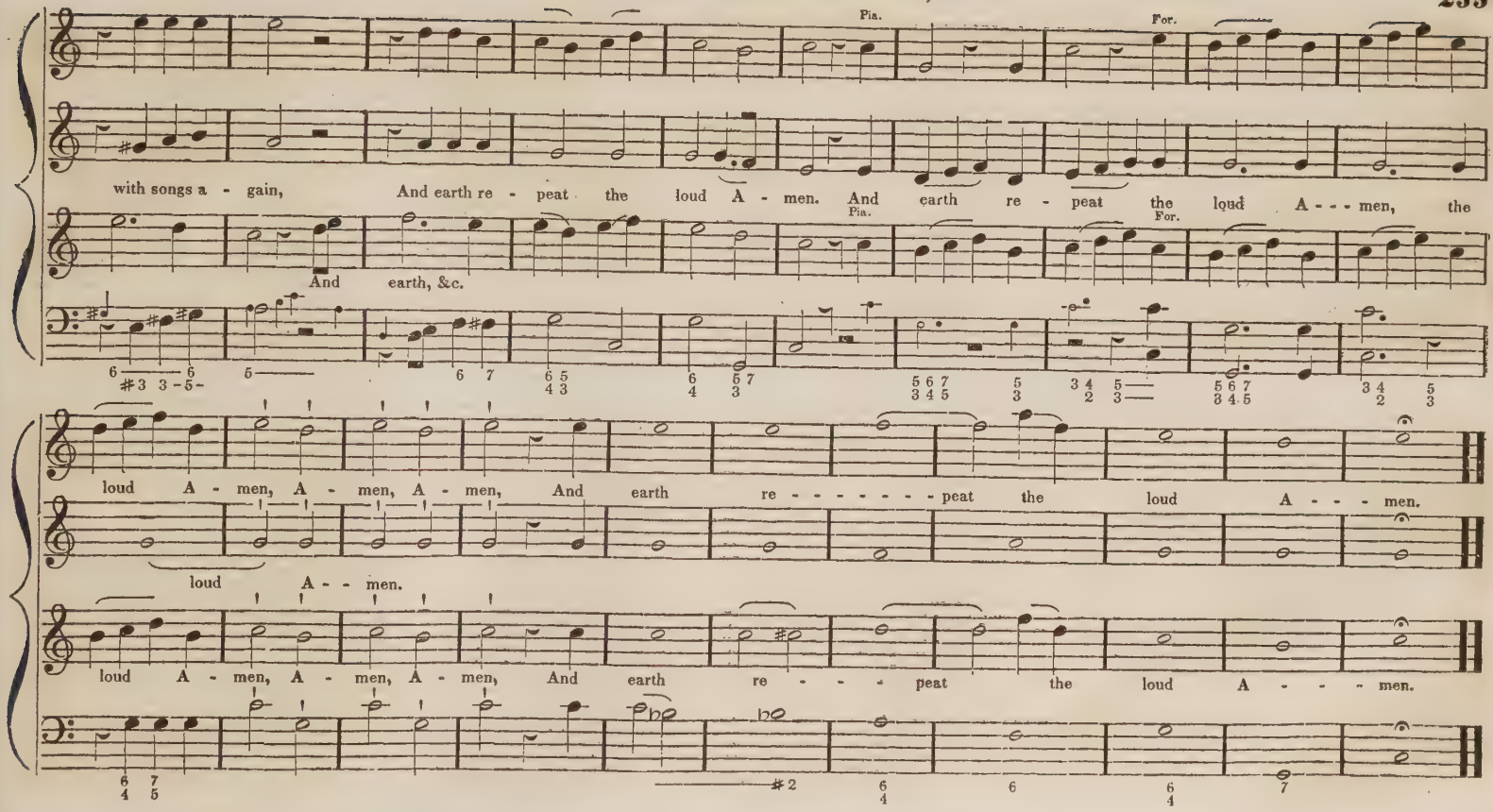
* The few difficulties in execution which occur in this piece, may be easily overcome. In the first and last choruses, at the A♭ in the Bass, accompanied by F♯ in the Treble, the pitch is given by the instruments in the preceding note. As for the last Trio, at the words "Where he reveals," *three* voices may be found in any well tutored choir that can do it tolerable justice, especially when accompanied with instruments.


His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons shall wax, shall wax and wane no
kingdom stretch from shore to shore, Till moons shall wax and wane no more
His kingdom, &c.
more. Till moons shall wax and wane no more. Till moons shall wax and wane no more. Till moons shall wax and wane no more.

SOLO. Affetuoso.
Cres.
Sym.
Pia.
Cres.
For him shall endless pray'r be made, And praises throng to crown his head; His name like sweet perfume shall
Accom.
rise with ev' - ry morning sac - ri - fice.
Sym.
W3
DUO. 1st and 2d Trebles.
People and realms of ev' - ry tongue, Dwell on his name with sweet - est song, with sweet - est so - - - - -
Dwell on his
Accom.
CHILDREN.
- - - - - - - - - ng, And in - fant voi - ces shall pro - claim, Their ear - ly honors to his name.
name with sweetest song.


CHORUS.
Pia. Affet. Soli.
Blessings a - bound where'er he reigns; The prisoner leaps to loose his chains, The weary find e - ter - nal rest, And
Allegro. Con Spirito.
Pia. Affet. Soli.
Inst.
Inst.
Tutti. For.
all the sons of want are blest, And all the sons of want are blest, And all the sons of want are blest.
Tutti. For. Con Spirito.

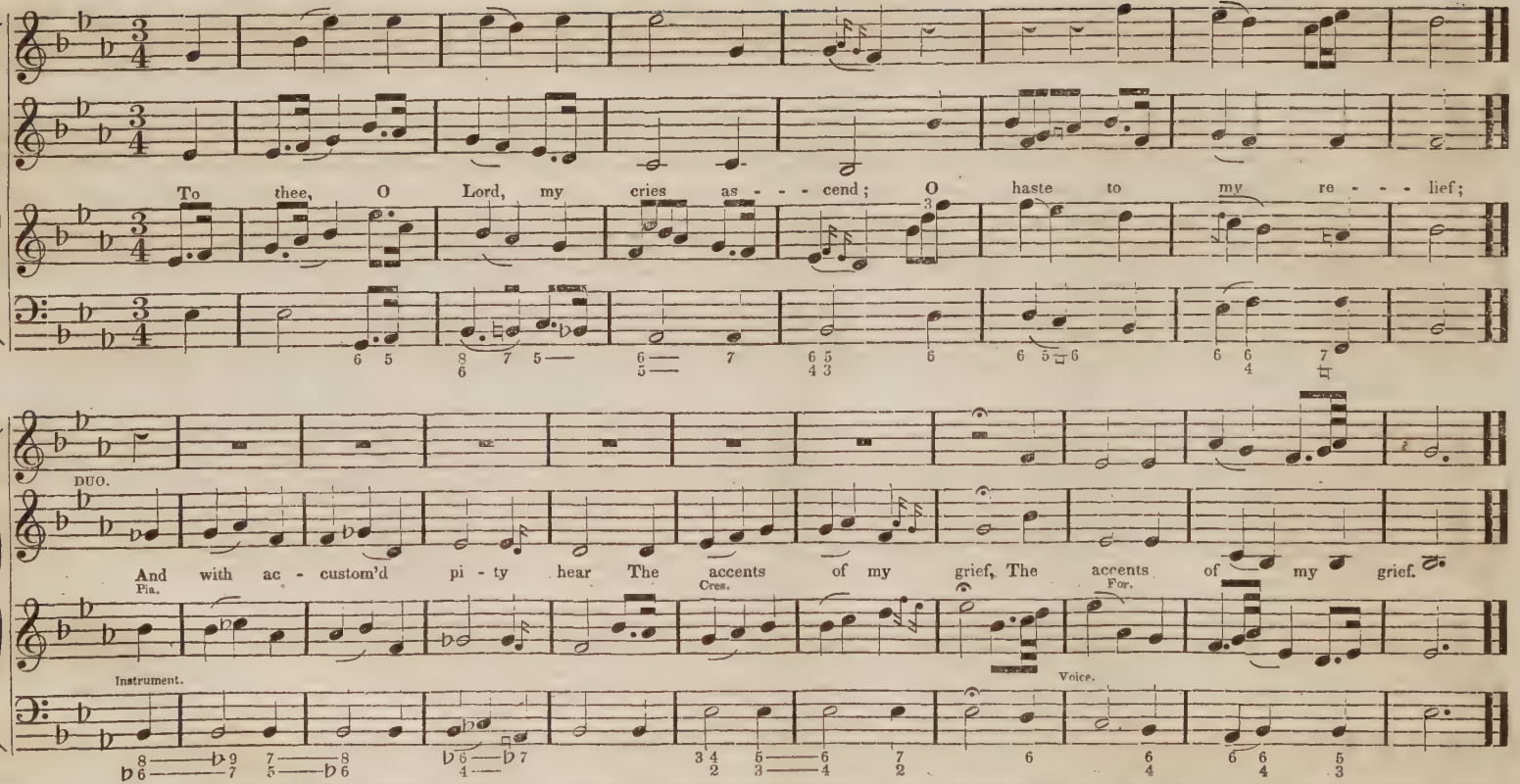

TRIO. TENOR.
AIR. Sosten. Affet.
Where ne re - - - veals his gracious pow'r, Death and the curse are known no
Where he re - - - veals his gracious pow'r, Death and the curse - - - - are known no
more. In him the tribes of Ad - - am boast More bless - ings than their fa - - ther lost.
more. In him the tribes of Ad - - am boast More bless - ings than their fa - - ther lost.


CHORUS.
Let ev'ry creature rise, and bring Pe - culiar honors to their King; Angels descend in songs a - gain, And earth re - peat the
Vivace. Con Spirito.
loud A - men. Let ev'ry creature rise, and bring Pe - culiar hon - ors to their King; Angels de - scend
With
An - gels, &c.


Pia.
For.
with songs a - gain, And earth re - peat the loud A - men. And earth re - peat the loud A - - - men, the
Pia.
For.
And earth, &c.
loud A - men, A - men, A - men, And earth re - - - - - - - peat the loud A - - - men.
loud A - - men.
loud A - men, A - men, A - men, And earth re - - - peat the loud A - - - men.

KILMORE. C. M.

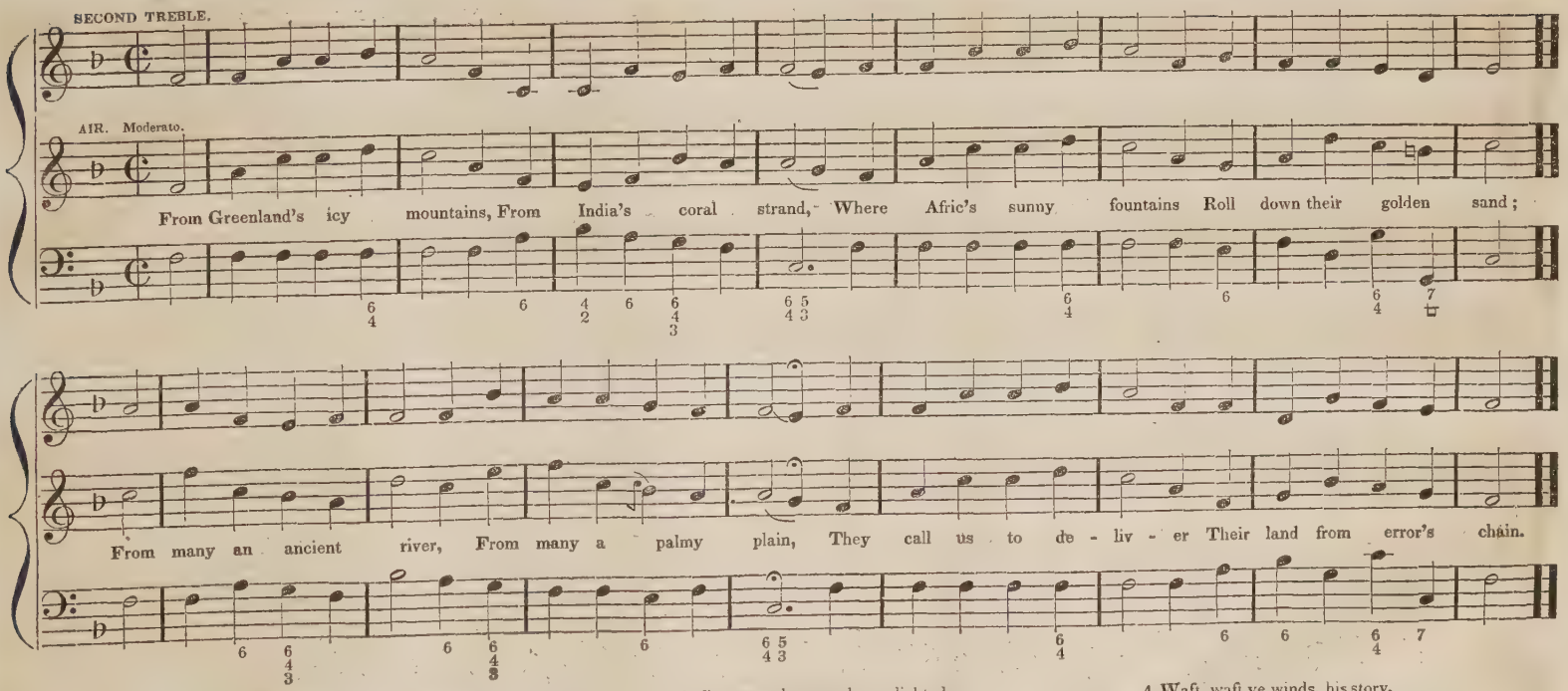
[J. Elliott.]


To thee, O Lord, my cries as - - - cend; O haste to my re - - - lief;
DUO.
And with ac - custom'd pi - ty hear The accents of my grief, The accents of my grief.
Pia.
Cres.
For.
Instrument.
Voice.

N. B.—The chromatic passage to the third line, "And with accustom'd," &c. should be sung as if written in the signature of six flats. Or in other words—the passage is in E ♭ minor, and consequently the Mi may be removed to F ♮.

FROM GREENLAND'S ICY MOUNTAINS.*

[Words by Bishop Heber. Music by L. Mason.]

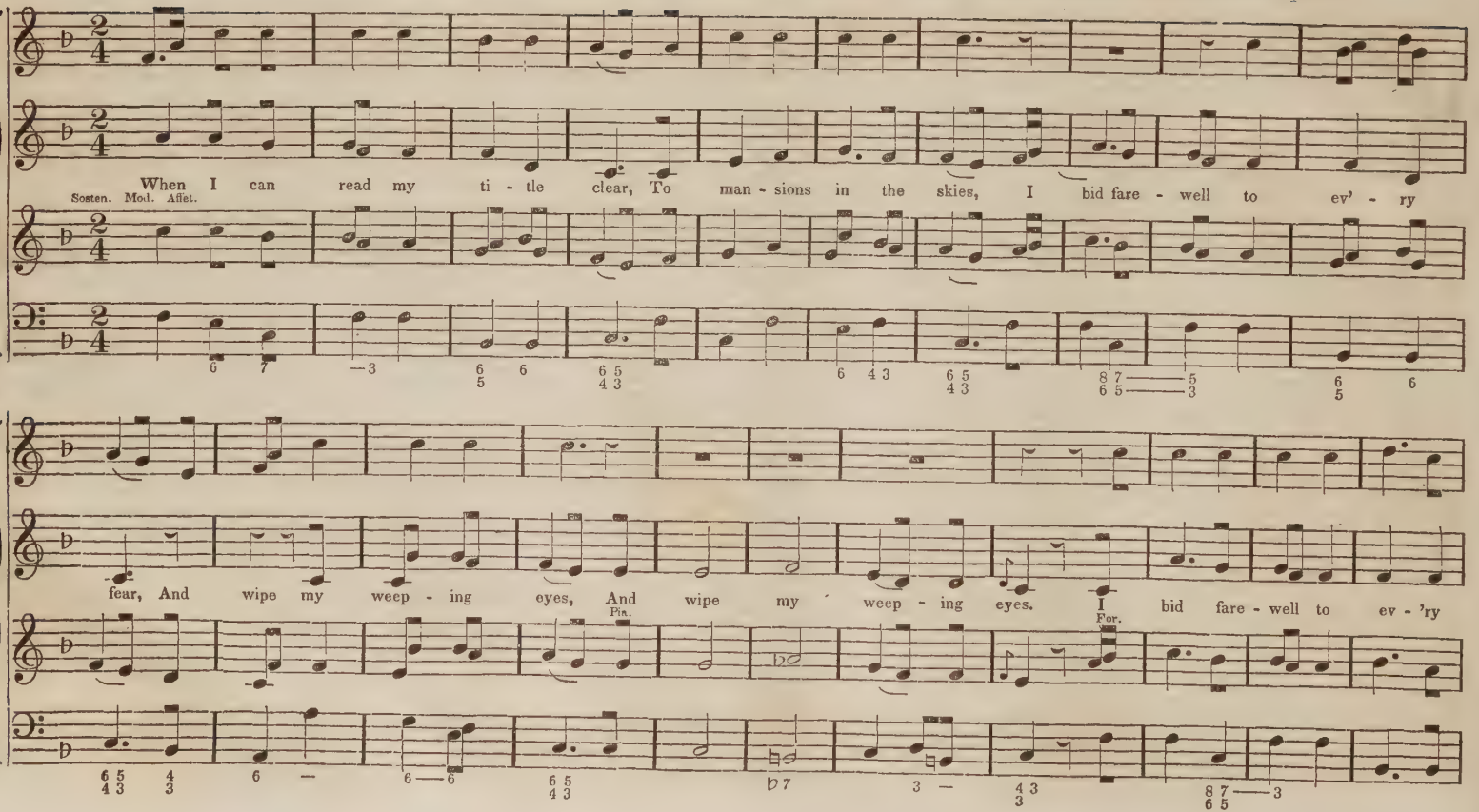

SECOND TREBLE.
AIR. Moderato.
From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand;
From many an ancient river, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

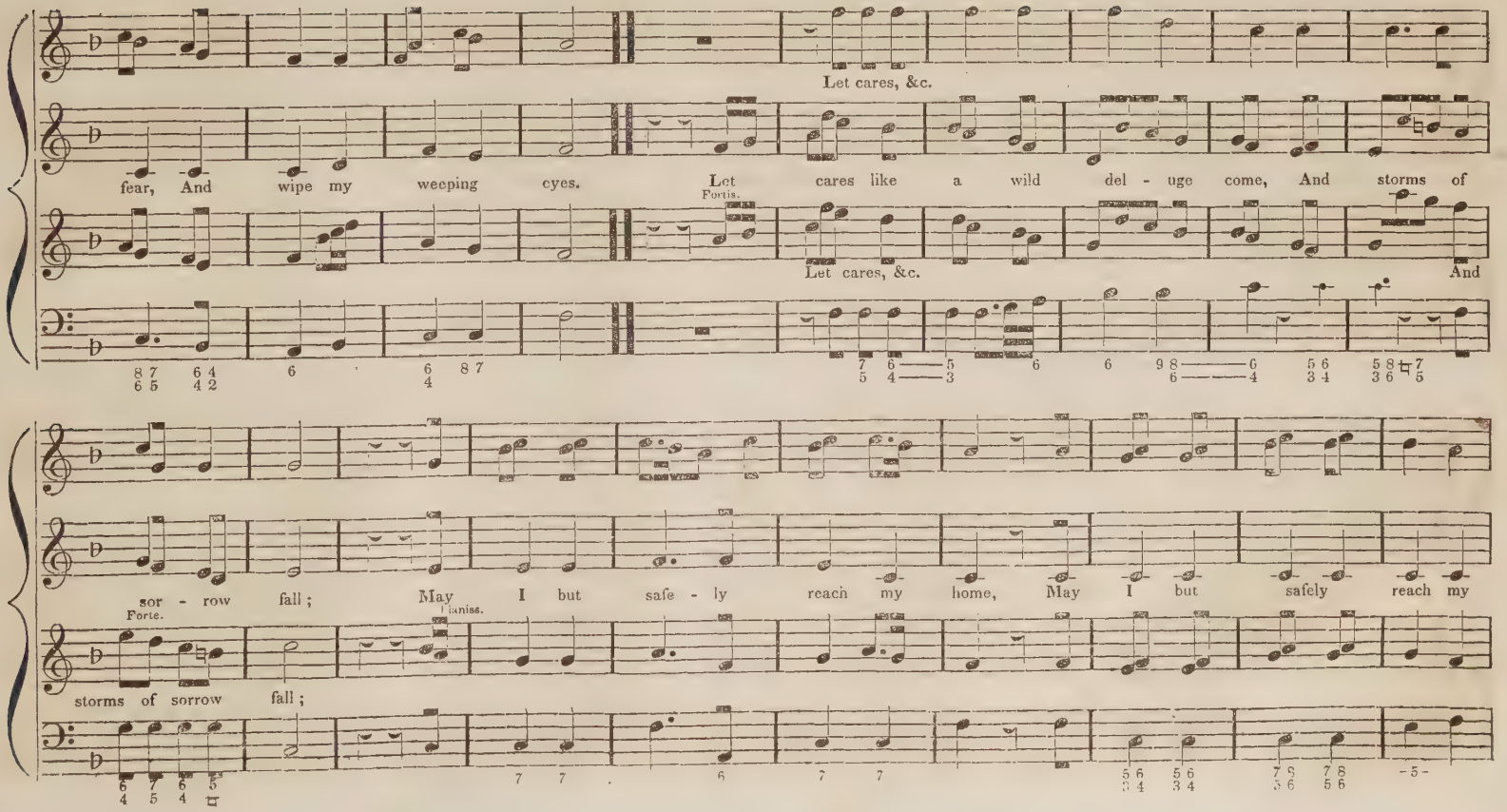
2 What though the spicy breezes
Blow soft o'er Java's isle,
Though ev'ry prospect pleases,
And only man is vile:
In vain with lavish kindness
The gifts of God are strewn,
The heathen, in his blindness,
Bows down to wood and stone!

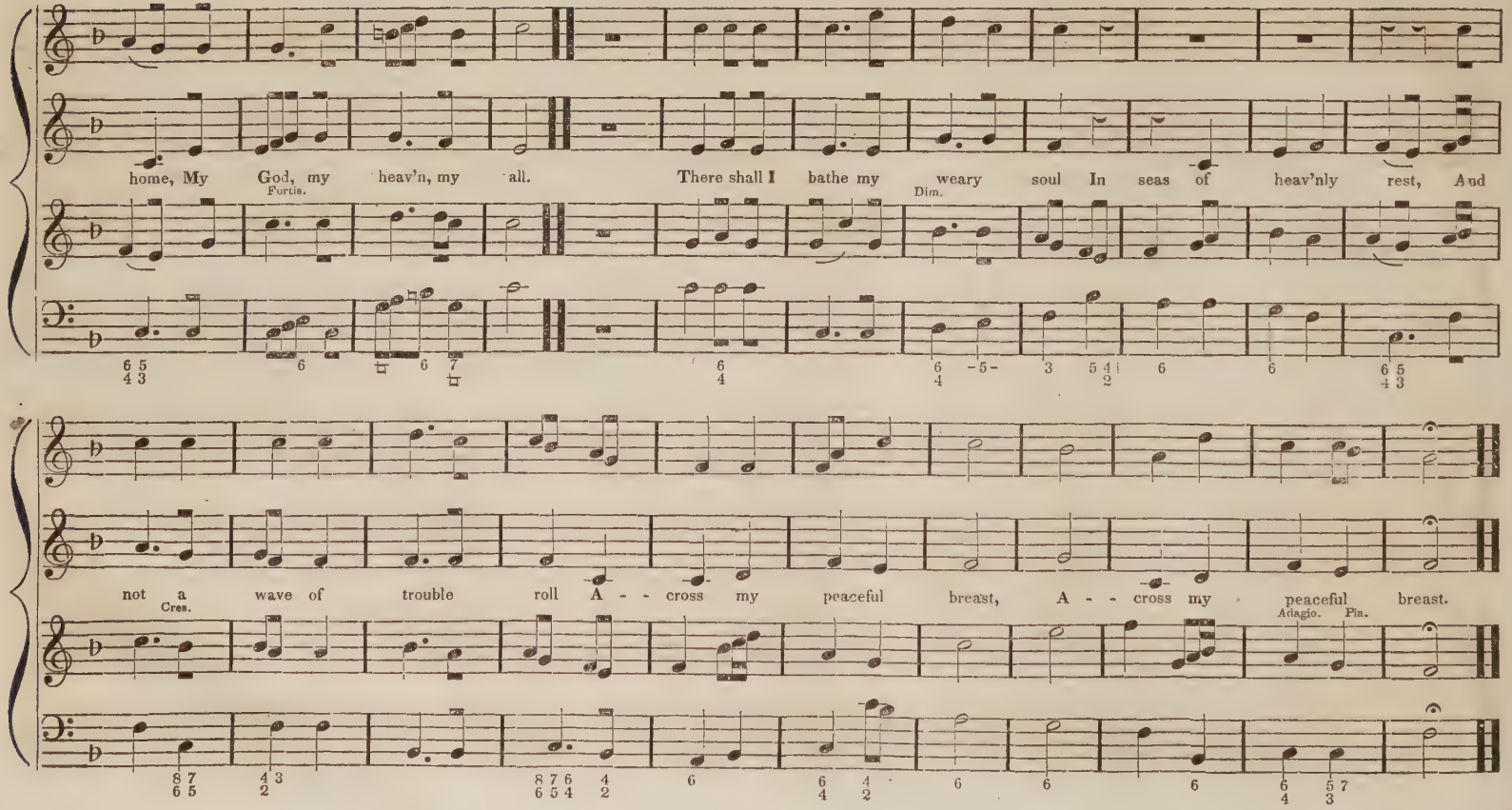
3 Can we, whose souls are lighted
With wisdom from on high,
Can we, to men benighted,
The lamp of life deny?
Salvation! O Salvation!
The joyful sound proclaim,
Till each remotest nation
Has learnt Messiah's name!

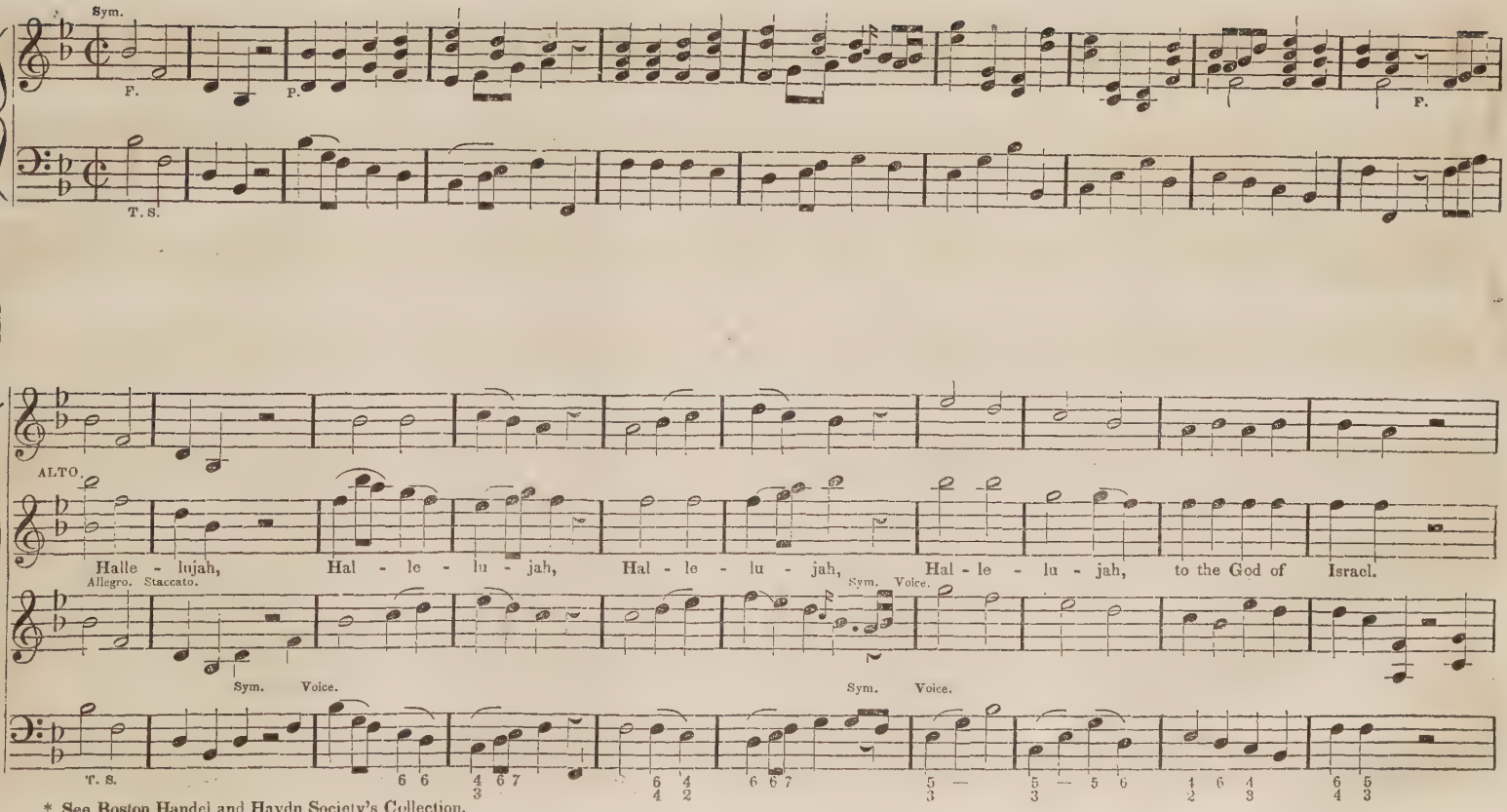
4 Waft, waft ye winds, his story,
And you ye waters roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransom'd nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign!

* Missionary Hymn.

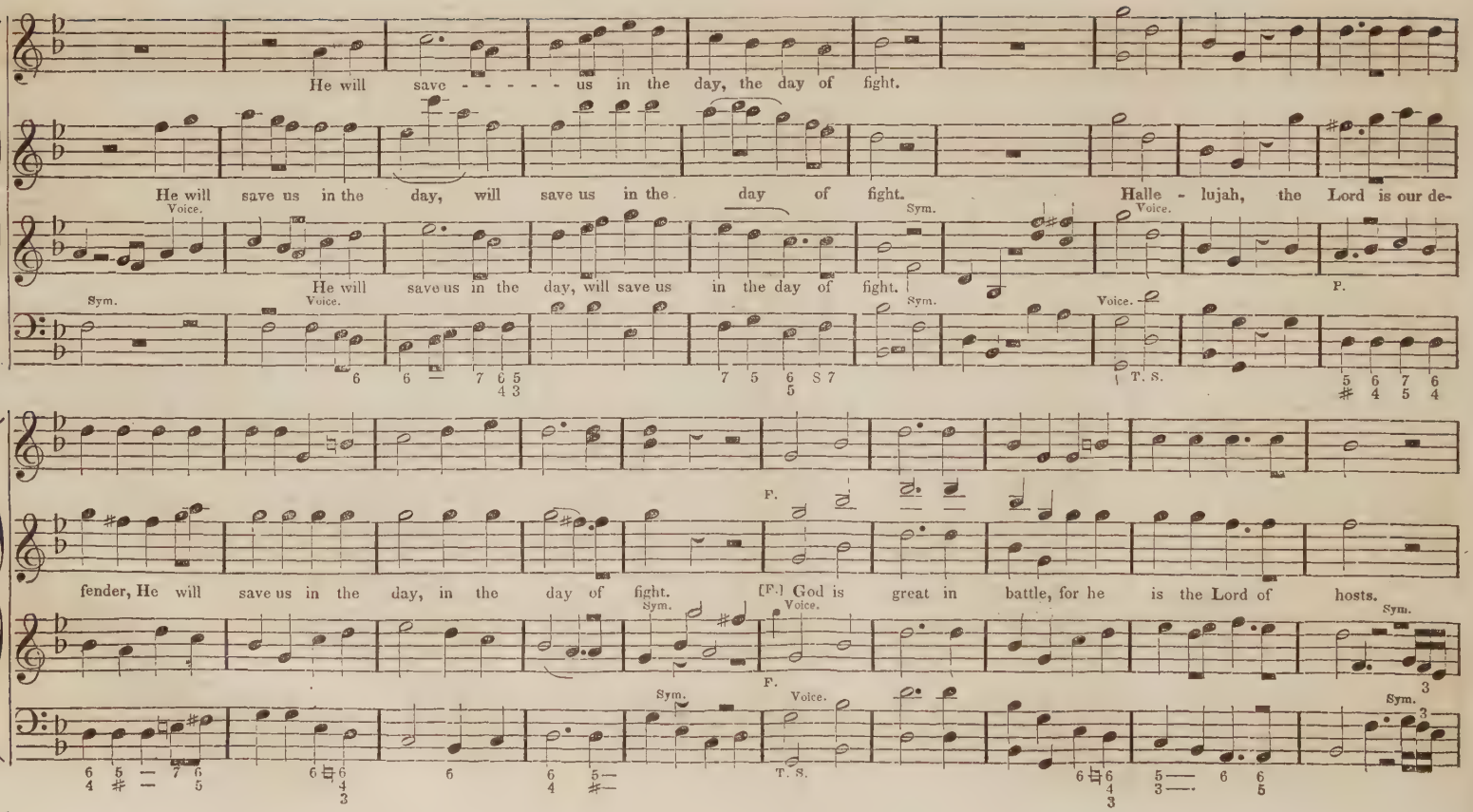

When I can read my ti - tle clear, To man - sions in the skies, I bid fare - well to ev' - ry
Sosten. Mod. Affet.
fear, And wipe my weep - ing eyes, And wipe my weep - ing eyes. I bid fare - well to ev - 'ry
Pia.
For.

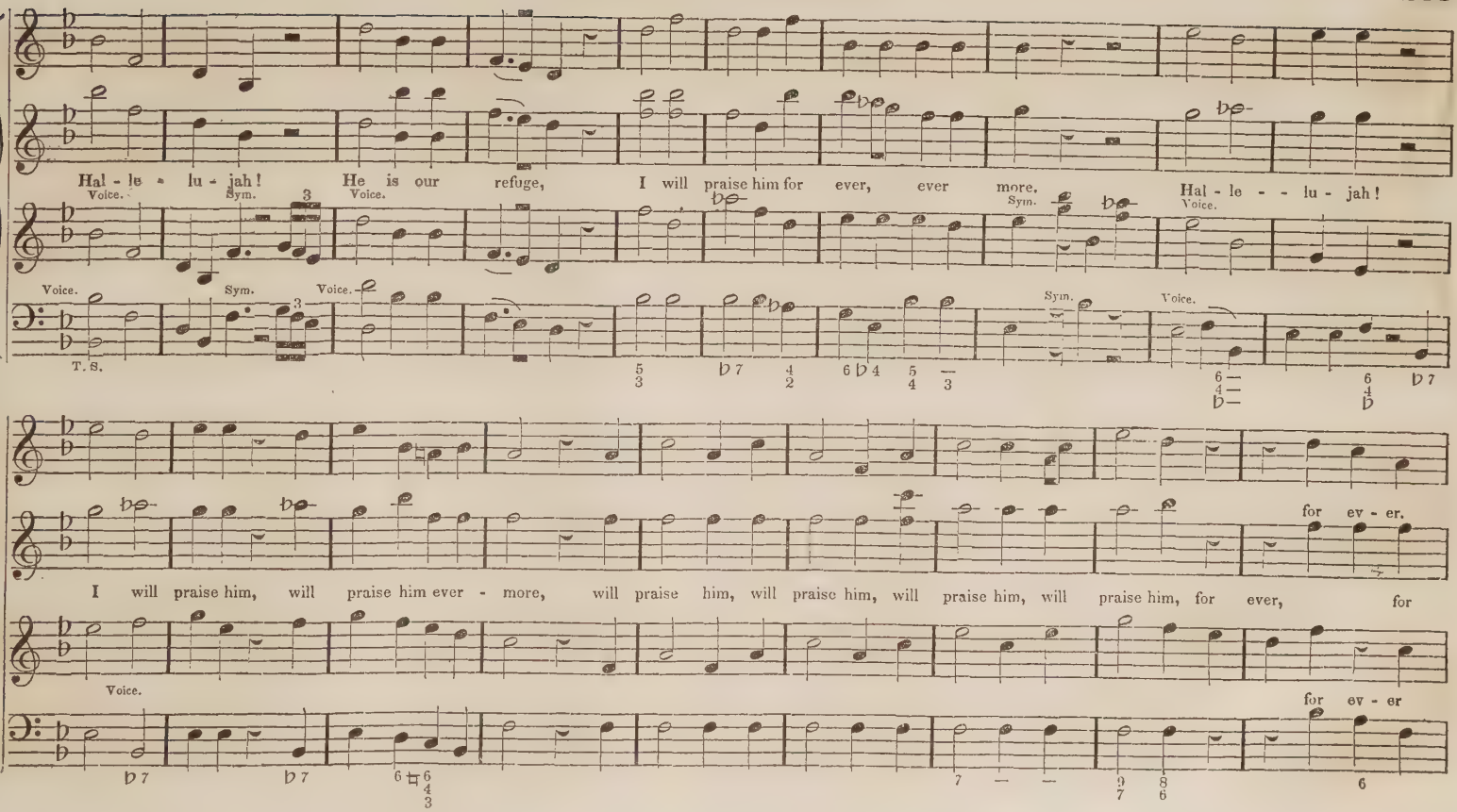

Let cares, &c.
fear, And wipe my weeping eyes. Let cares like a wild del - uge come, And storms of
Fortis.
Let cares, &c.
And
sor - row fall; May I but safe - ly reach my home, May I but safely reach my
Forte.
Pianiss.
storms of sorrow fall;

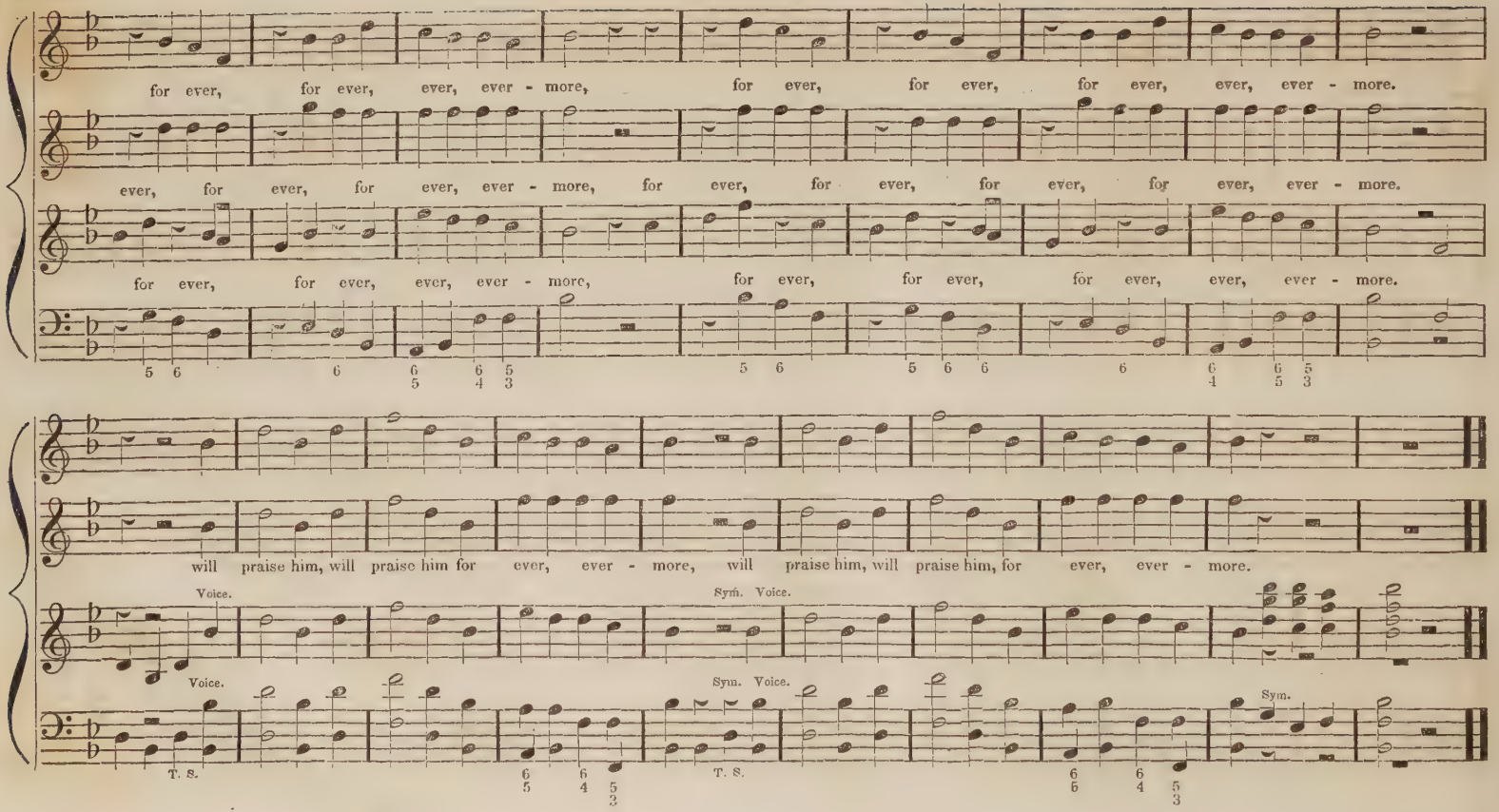

home, My God, my heav'n, my all. There shall I bathe my weary soul In seas of heav'nly rest, And
Fortis.
Dim.
not a wave of trouble roll A - - cross my peaceful breast, A - - cross my peaceful breast.
Cres.
Adagio. Pia.

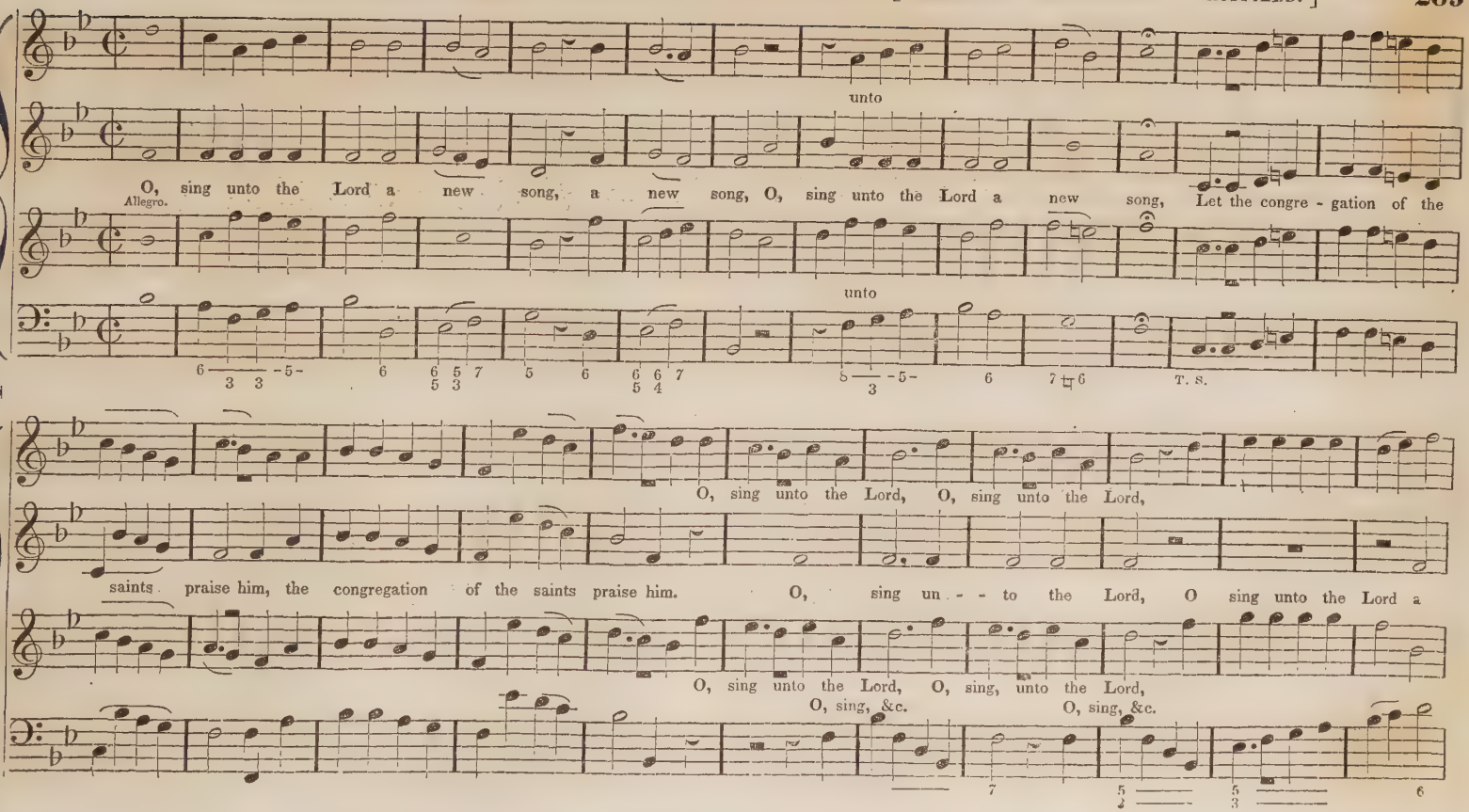


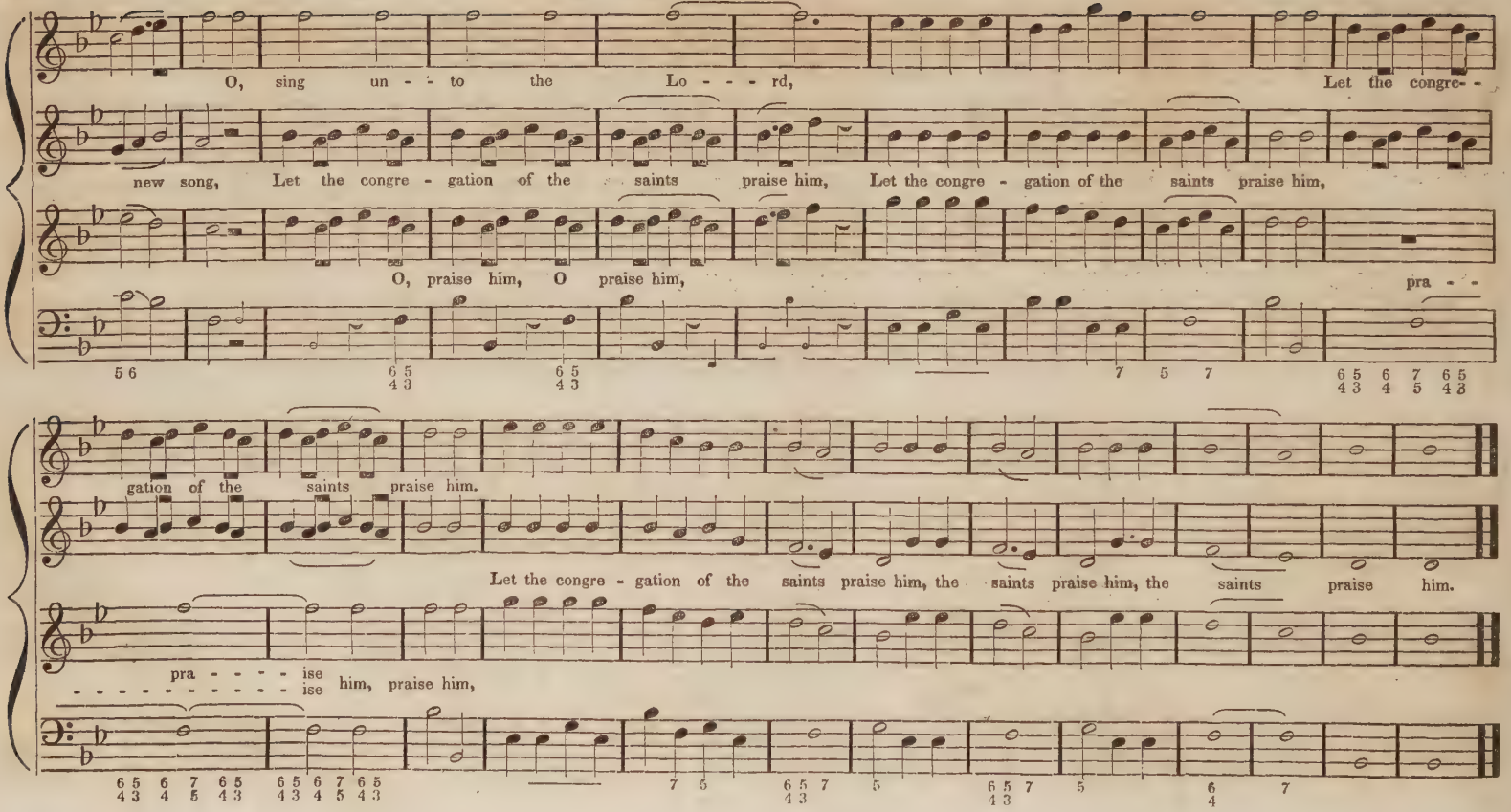
* See Boston Handel and Haydn Society's Collection.


He will save - - - - - us in the day, the day of fight.
He will save us in the day, will save us in the day of fight. Halle - lujah, the Lord is our de-
Voice.
Sym.
He will save us in the day, will save us in the day of fight.
Voice.
Sym.
Voice.
Sym.
Voice.
P.
T. S.
fender, He will save us in the day, in the day of fight. [F.] God is great in battle, for he is the Lord of hosts.
F.
Sym.
Voice.
Sym.
Voice.
T. S.
Sym.


Hal - le - lu - jah!
He is our refuge, I will praise him for ever, ever more.
Hal - le - - lu - jah!
Voice.
Sym.
Voice.
Sym.
Voice.
Sym.
Voice.
Voice.
Sym.
Voice.
T. S.
X3
I will praise him, will praise him ever - more, will praise him, will praise him, will praise him, will praise him, for ever, for
for ev - er.
for ev - er
Voice.

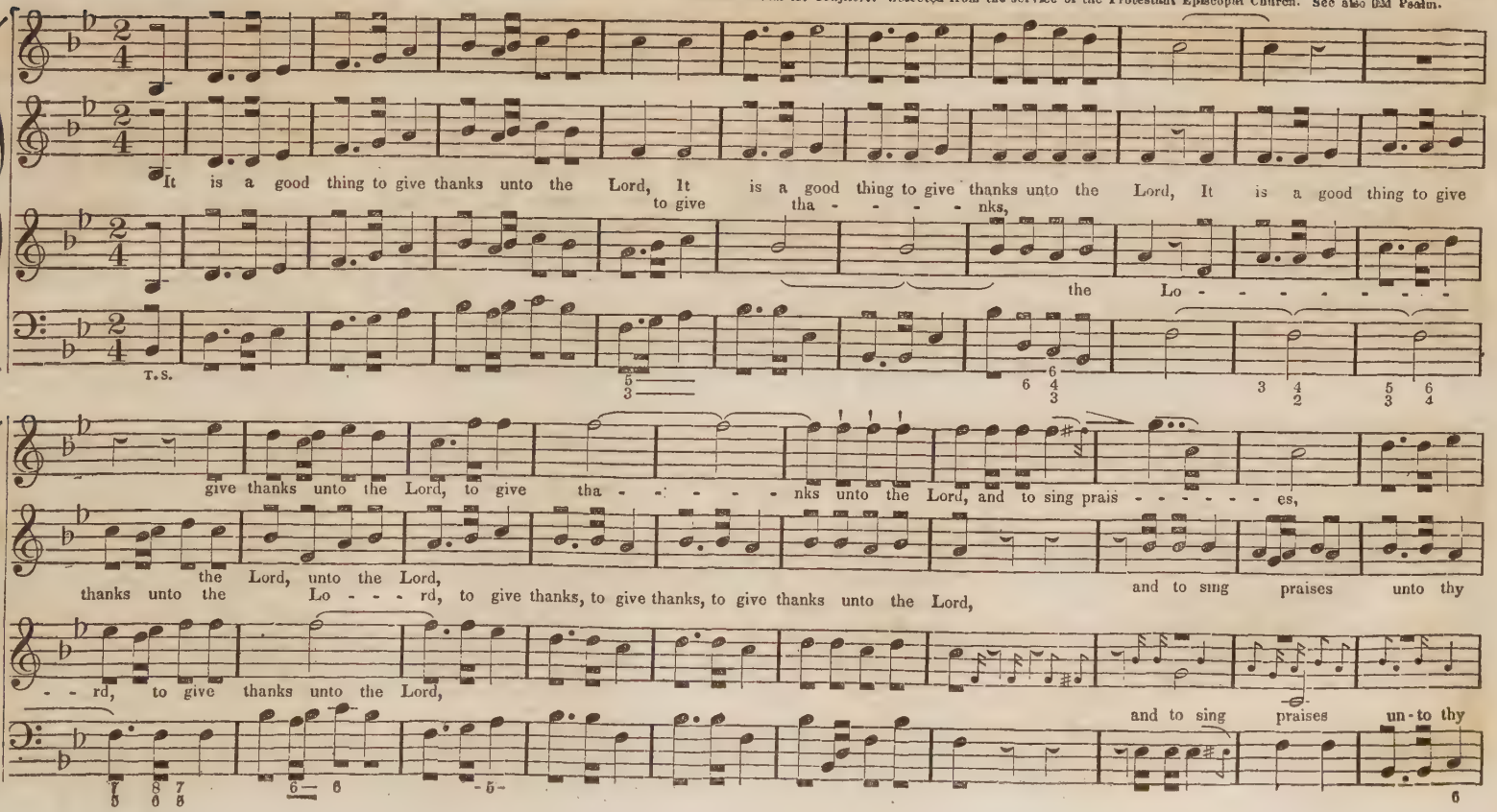

for ever, for ever, ever, ever - more, for ever, for ever, for ever, ever, ever - more.
ever, for ever, for ever, ever - more, for ever, for ever, for ever, for ever, ever - more.
for ever, for ever, ever, ever - more, for ever, for ever, for ever, ever, ever - more.
will praise him, will praise him for ever, ever - more, will praise him, will praise him, for ever, ever - more.
Voice.
Voice.
Sym. Voice.
Sym. Voice.
Sym.
T. S.
T. S.

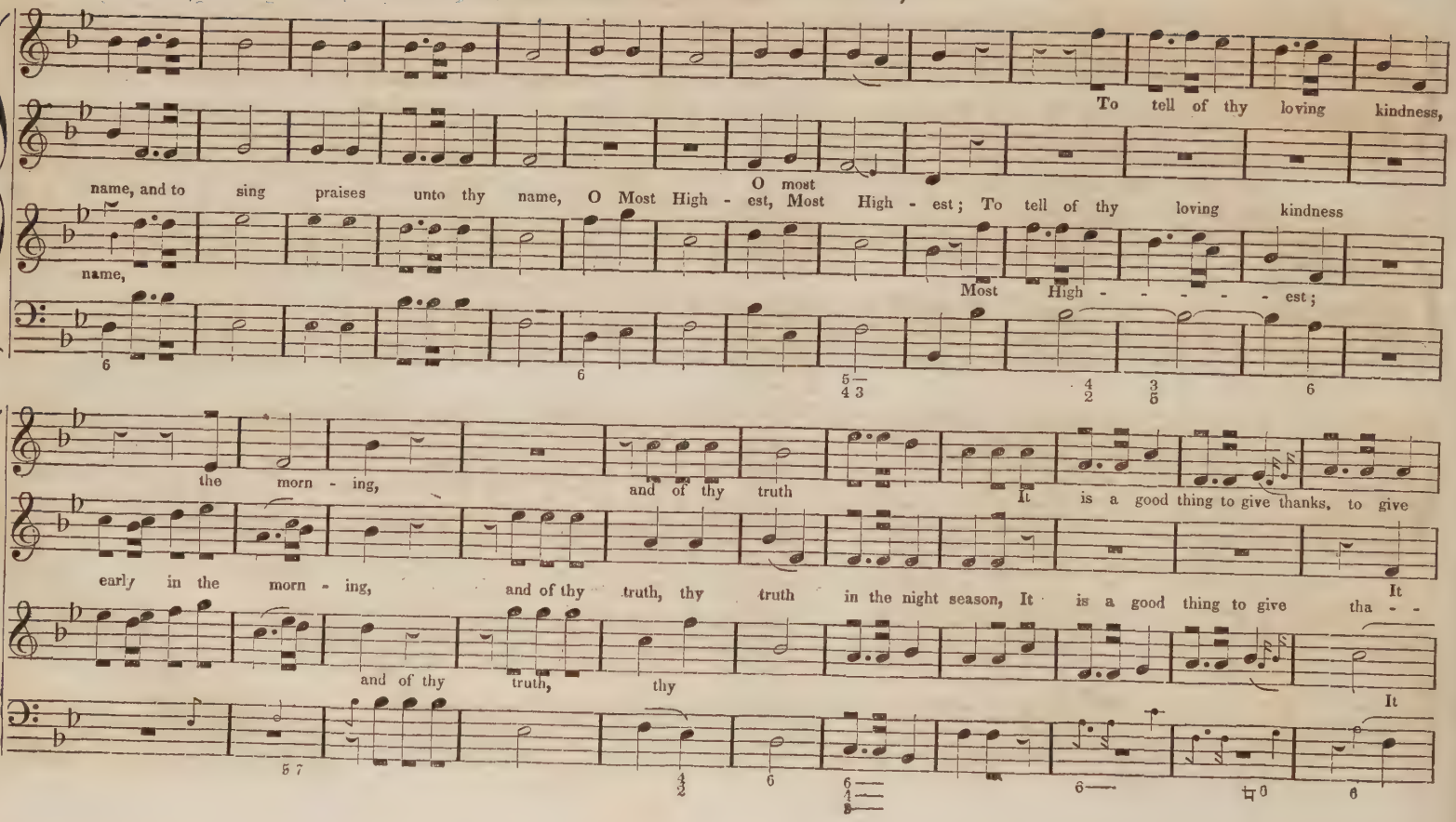

unto
Allegro.
O, sing unto the Lord a new song, a new song, O, sing unto the Lord a new song, Let the congre - gation of the
unto
T. S.
O, sing unto the Lord, O, sing unto the Lord,
saints praise him, the congregation of the saints praise him. O, sing un - - - to the Lord, O sing unto the Lord a
O, sing unto the Lord, O, sing, unto the Lord,
O, sing, &c. O, sing, &c.

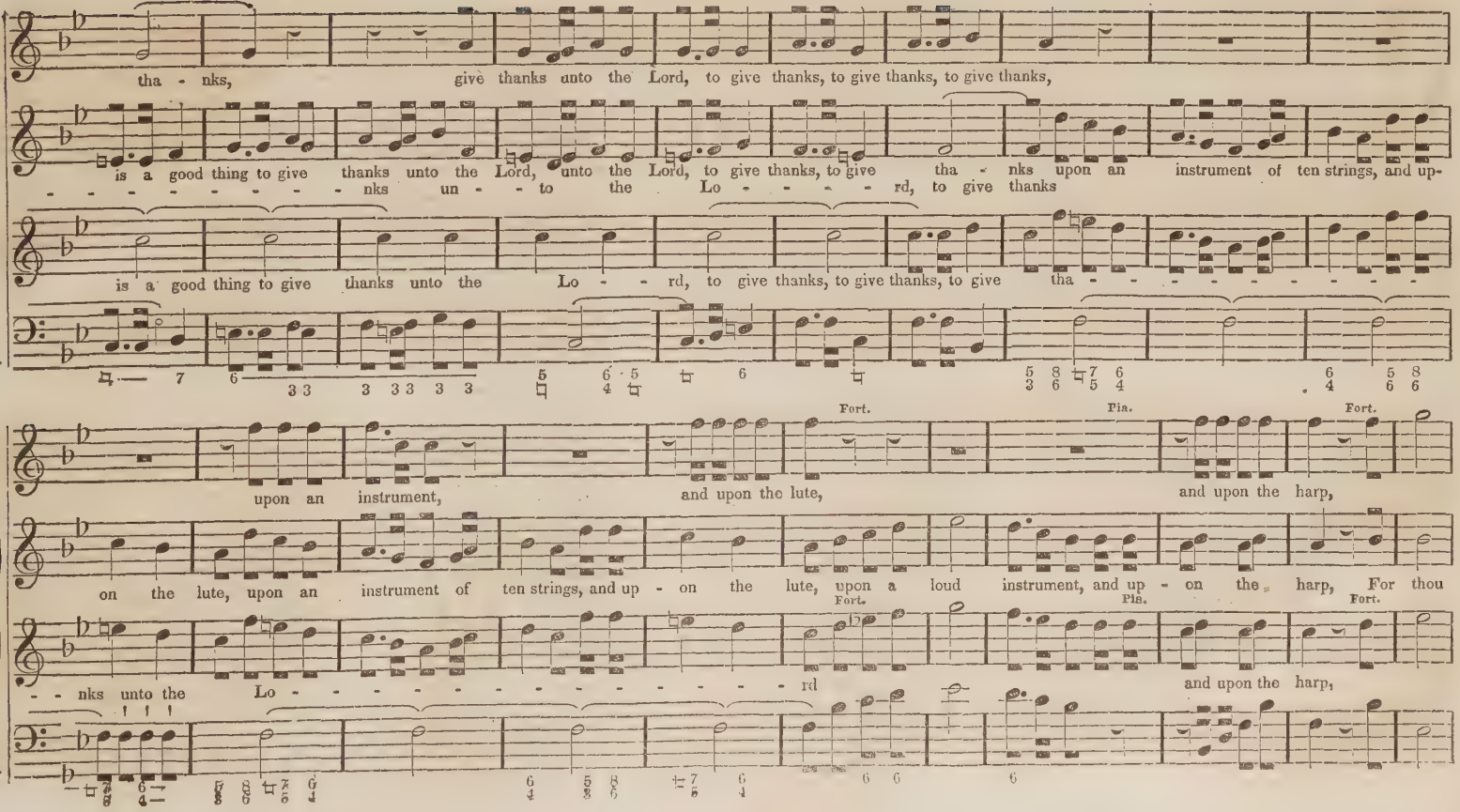

O, sing un - - to the Lo - - - rd, Let the congre - -
new song, Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him,
O, praise him, O praise him, pra - -
gation of the saints praise him.
Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.
pra - - - - - ise
- - - - - - - - - ise him, praise him,

THANKSGIVING. A Full Anthem.

Words—*Bonum est Confiteri:* Selected from the service of the Protestant Episcopal Church. See also 6M Psalm.


It is a good thing to give thanks unto the Lord, It is a good thing to give thanks unto the Lord, It is a good thing to give
to give tha - - - - nks,
the Lo - - - - - - - -
T.S.
give thanks unto the Lord, to give tha - - - - - nks unto the Lord, and to sing prais - - - - - - es,
the Lord, unto the Lord,
thanks unto the Lo - - - rd, to give thanks, to give thanks, to give thanks unto the Lord,
and to sing praises unto thy
- - rd, to give thanks unto the Lord,
and to sing praises un-to thy


To tell of thy loving kindness,
name, and to sing praises unto thy name, O Most High - est, Most High - est; To tell of thy loving kindness
O most
name,
Most High - - - - - est;
the morn - ing,
and of thy truth
It is a good thing to give thanks, to give
early in the morn - ing,
and of thy truth, thy truth in the night season, It is a good thing to give tha - -
It
and of thy truth,
thy


tha - nks, give thanks unto the Lord, to give thanks, to give thanks, to give thanks,
is a good thing to give thanks unto the Lord, unto the Lord, to give thanks, to give tha - nks upon an instrument of ten strings, and up-
- - - - - - - - - nks un - - to the Lo - - - - - rd, to give thanks
is a good thing to give thanks unto the Lo - - rd, to give thanks, to give thanks, to give tha - - - - - - - - - -
Fort.
Pia.
Fort.
upon an instrument, and upon the lute, and upon the harp,
on the lute, upon an instrument of ten strings, and up - on the lute, upon a loud instrument, and up - on the harp, For thou
Fort.
Pia.
Fort.
- - nks unto the Lo - - - - - - - - - - - - - - - rd and upon the harp,

Mod.

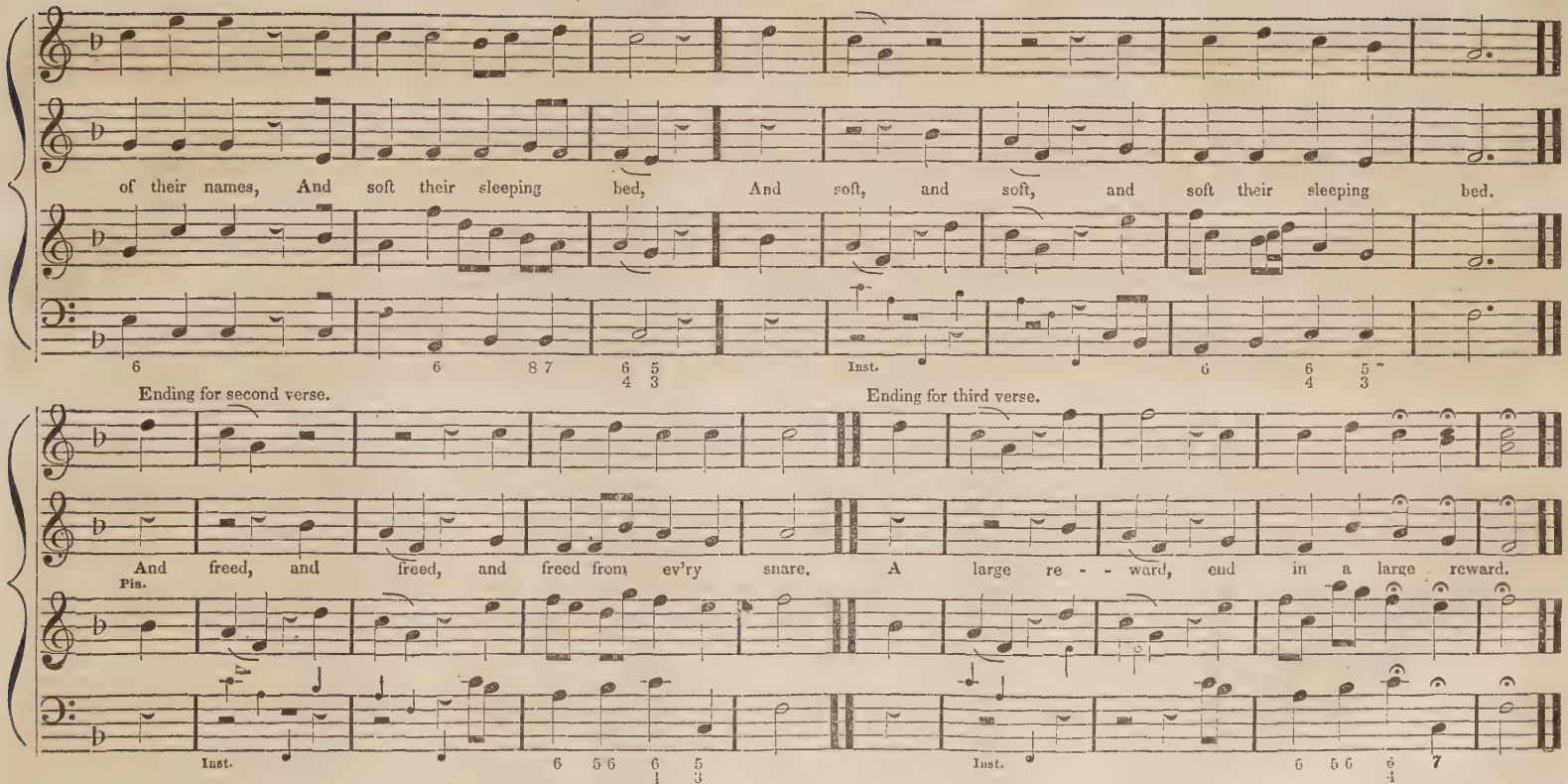
Lord hast made me glad thro' thy works; and I will re - joice in giving thanks for the ope - rations of thy hands, A - men, A - men.

Mod.

HEAR WHAT THE LORD. A FUNERAL PIECE.

Hear what the Lord from heav'n proclaims, For all the pious dead; For all the pi - ous dead; Sweet is the savor

Adagio.


of their names, And soft their sleeping bed, And soft, and soft, and soft their sleeping bed.
Inst.
Ending for second verse.
Ending for third verse.
And freed, and freed, and freed from ev'ry snare. A large re - - ward, end in a large reward.
Pia.
Inst.
Inst.

2 They die in Jesus, and are blest;
How kind their slumbers are!
From suff'rings and from sin releas'd,
And freed from ev'ry snare.

3 Far from this world of toil and strife,
They're present with the Lord;
The labors of their mortal life
End in a large reward.

THE LORD WILL COMFORT ZION.*

Andante.

Tutti.

Soli.

The Lord will comfort Zi - on, he will comfort her waste places, and make her like E - den, like the gar - den of the Lord—

Tutti.

Joy and gladness, Joy and gladness Shall be found therein, Thanksgiving, and the voice of melody; Thanks-

Sym.

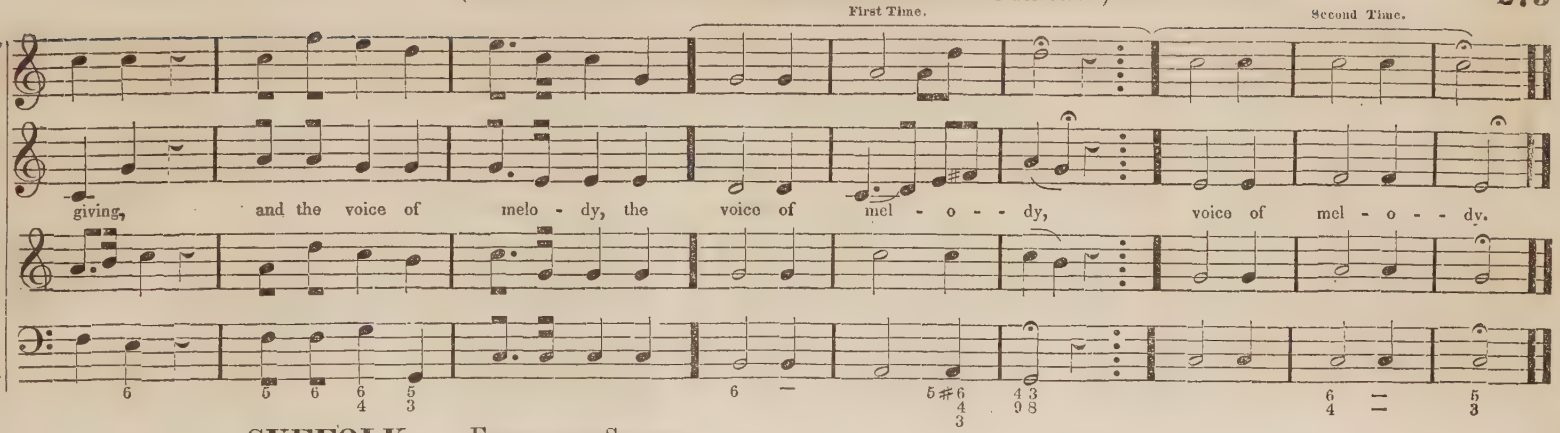
Soli.

Tutti.

Duet.

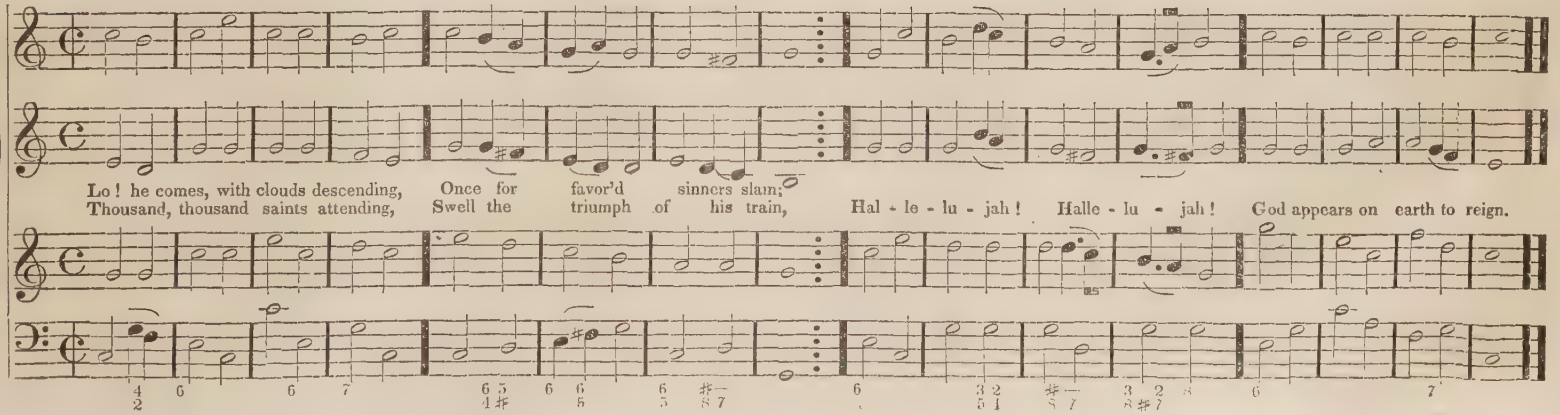
Voice.

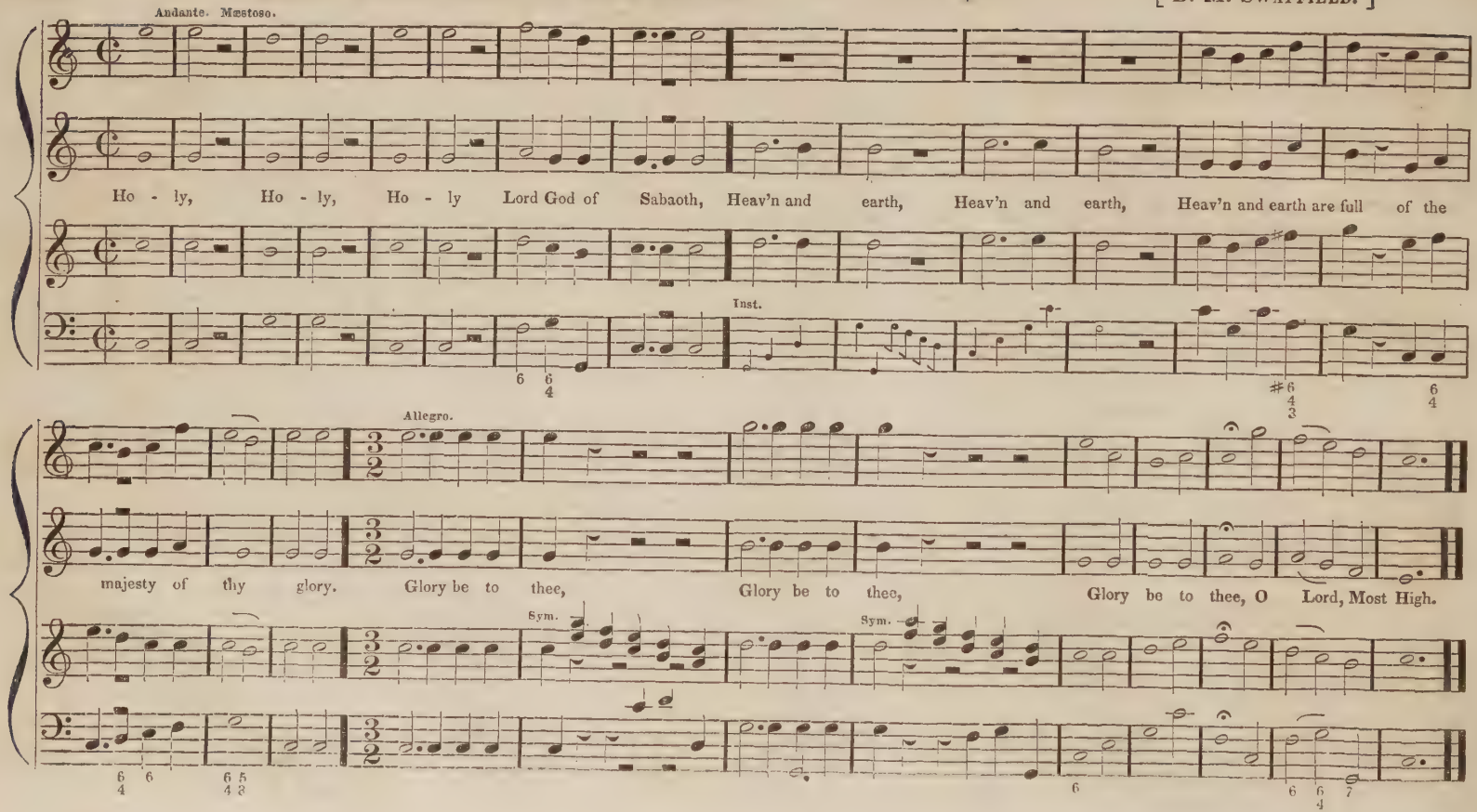
* Play the first four measures as an introductory symphony.



Y2

SUFFOLK. EIGHTS AND SEVENS.


Lo! he comes, with clouds descending, Once for favor'd sinners slain;
Thousand, thousand saints attending, Swell the triumph of his train, Hal - le - lu - jah! Halle - lu - jah! God appears on earth to reign.

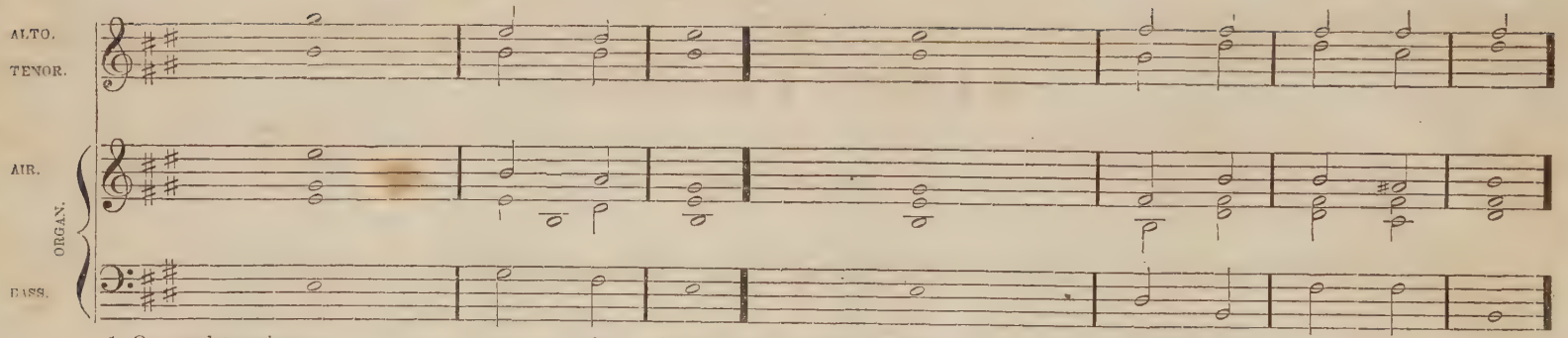

Andante. Mæstoso.
Ho - ly, Ho - ly, Ho - ly Lord God of Sabaoth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the
Inst.
Allegro.
majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.
Sym.
Sym.

SELECT CHANTS,

ADAPTED TO THE

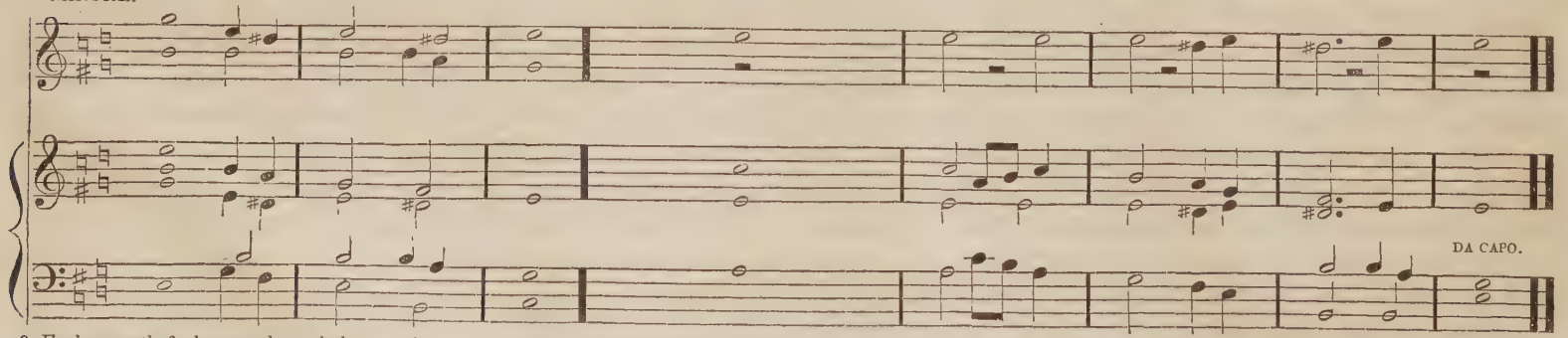
SERVICE OF THE PROTESTANT EPISCOPAL CHURCH.

Chanting, when rightly performed, has an effect which is highly devotional. The words of the sacred text, which, according to the nature of the ordinance of church music, should ever be made the basis of song, may here be uttered, with little difficulty, in a manner which is at once distinct, powerful, and impressive. We are by no means the advocates of that rapid, incoherent chattering which is so often witnessed in the orchestras and congregations throughout the country, to the utter confusion of sentiment, and destitution of feeling. The enuciation should be deliberate, and truly impassioned—in imitation, more or less, of the best models of oratory. This requires that the clerk or leader should possess some taste and feeling, and bestow some time and labor in cultivation. So far as the notation is concerned, however, there is not the smallest difficulty. The first note in every strain is to be considered as a sign of the pitch in which the given portion of the words of a sentence is to be uttered, without the slightest reference to measured time: but the notes following are to be sung in measured time, with or without slurs or divisions, as occasion requires. In Venite, Exultemus Domino, for instance—"*O come, let us sing un*," though the pitch is uniform, the words should have, as far as practicable, an oratorical utterance, without reference to time; the rest of the sentence, "*to the Lord*," requires, on the contrary, a style of singing which is entirely psalmodic. It is scarcely necessary to add, that in the last portion of each strain, the Minims or the Semibreves may be slurred, or separated, or even divided into Crotchets or Quavers, when the words require it. In this respect, the location of syllables will be a sufficient guide.



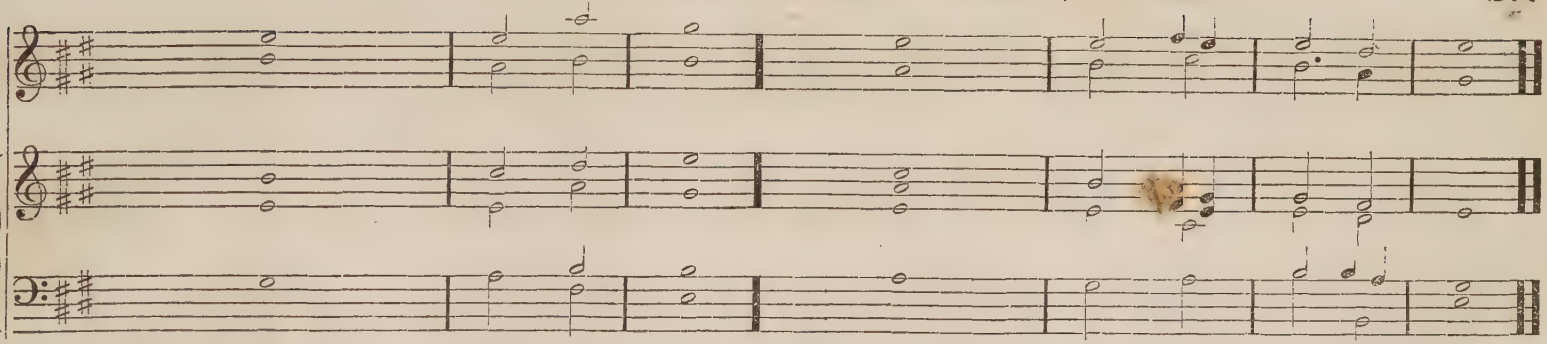
1. O come, let us sing un.....to.....the.....Lord;....let us heartily rejoice in the.....strength....of.....our.....sal....vation.
3. For the Lord is a.....great.....God;.....and a great.....King.....a.....bove.....all....gods.
5. The sea is.....his, and....he.....made it;..and his hands pre.....[and the]..par'd.....the...dry.....land.
7. For he is the.....Lord.....our.....God;.....and we are the people of his pasture,..sheep.....of.....his....hand.
10. Glory be to the Father, and.....to.....the.....Son,.....and.....to.....the....Ho.....ly....Ghost:

MINORE.



9. For he cometh, for he cometh to..judge....the.....earth,..and with righteousness to judge the....world and the.....peo....ple.....with....his.....truth.

Da Capo No. 10.

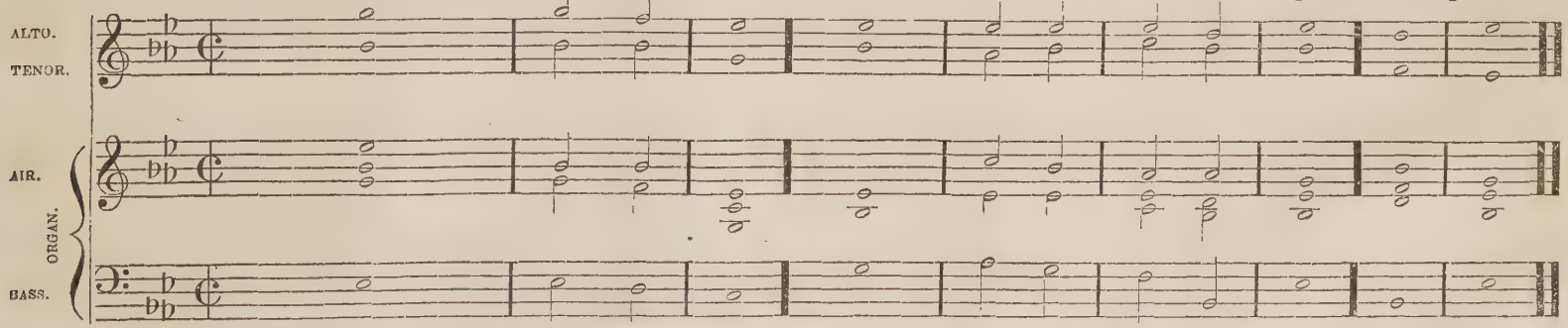


2. Let us come before his presence.....with.....thanks..giving,.....and show ourselves.....glad.....in.....him.....with...psalms.
4. In his hand are all the corners.....of.....the.....earth;.....and the strength of the.....hills.....is.....his.....al.....so.
6. O come, let us worship and.....fall .....down,.....and kneel be.....fore.....the.....Lord.....our....Maker
8. O worship the Lord in the.....beauty....of.....holiness:.....let the whole earth .....stand .....in.....awe .....of.....him.
11. As it was in the beginning, is now, and..ev.....er.....shall be,.....world.....with..... out.....end.....A.....men.

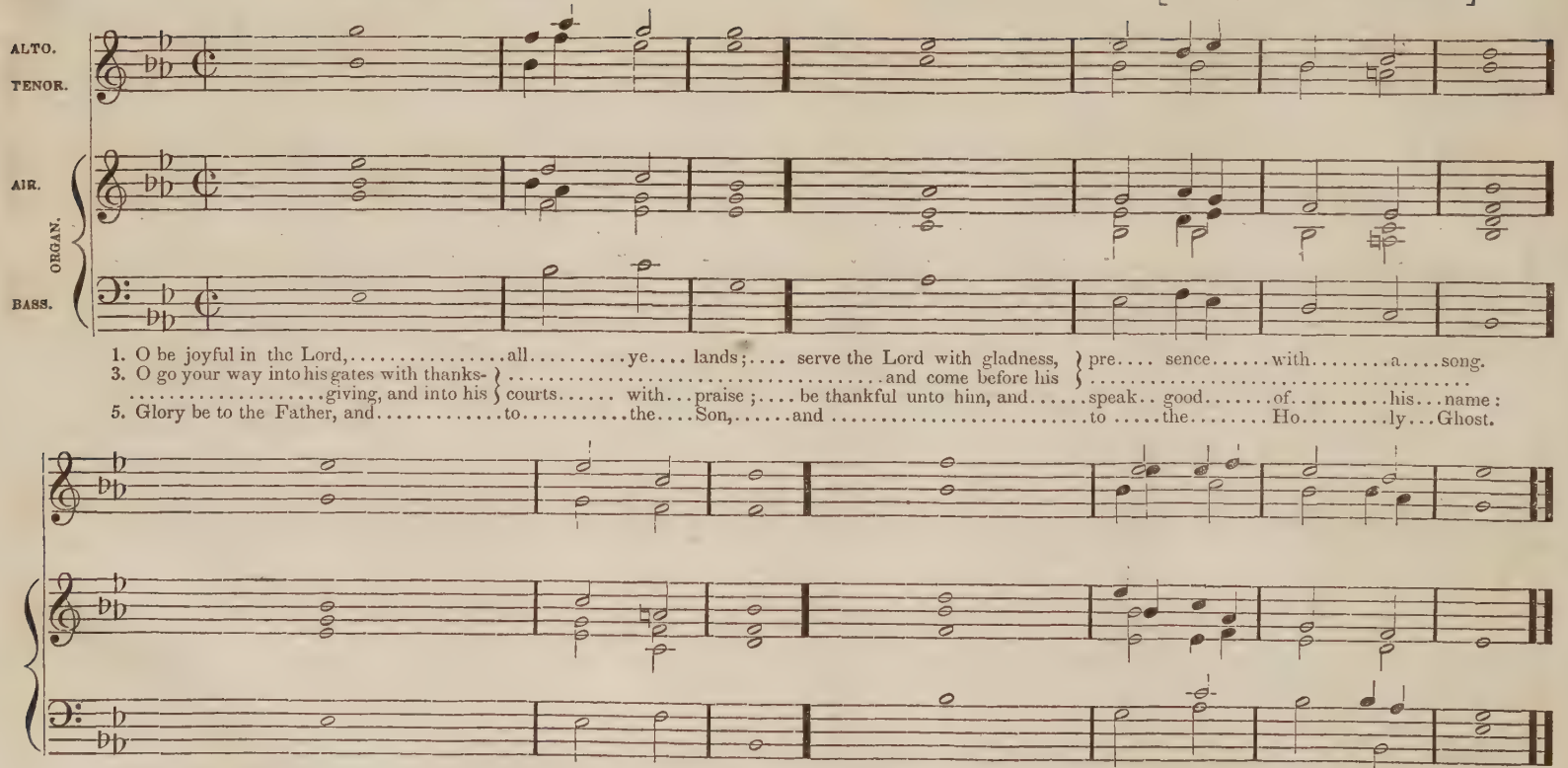
N

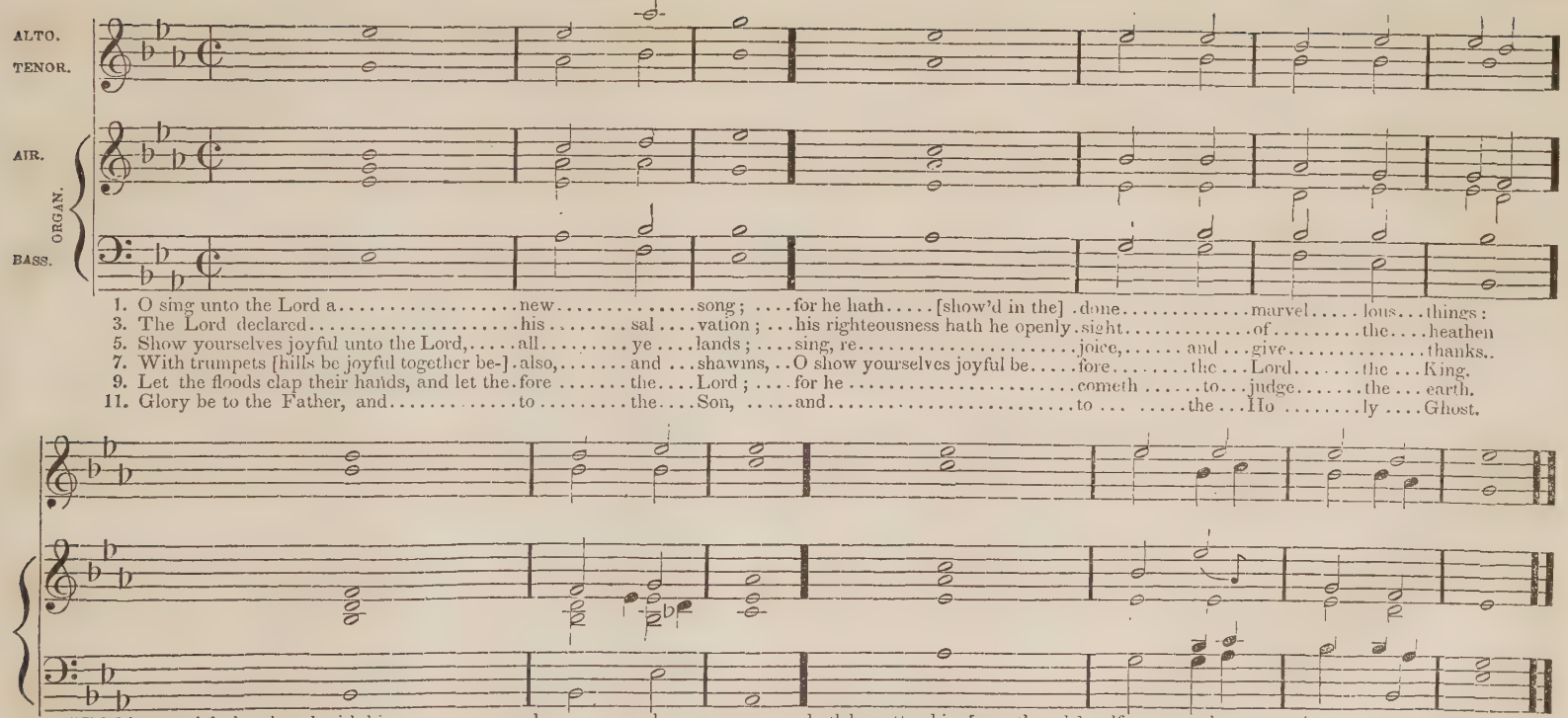
GLORIA PATRI.

[BATTISHILL.]



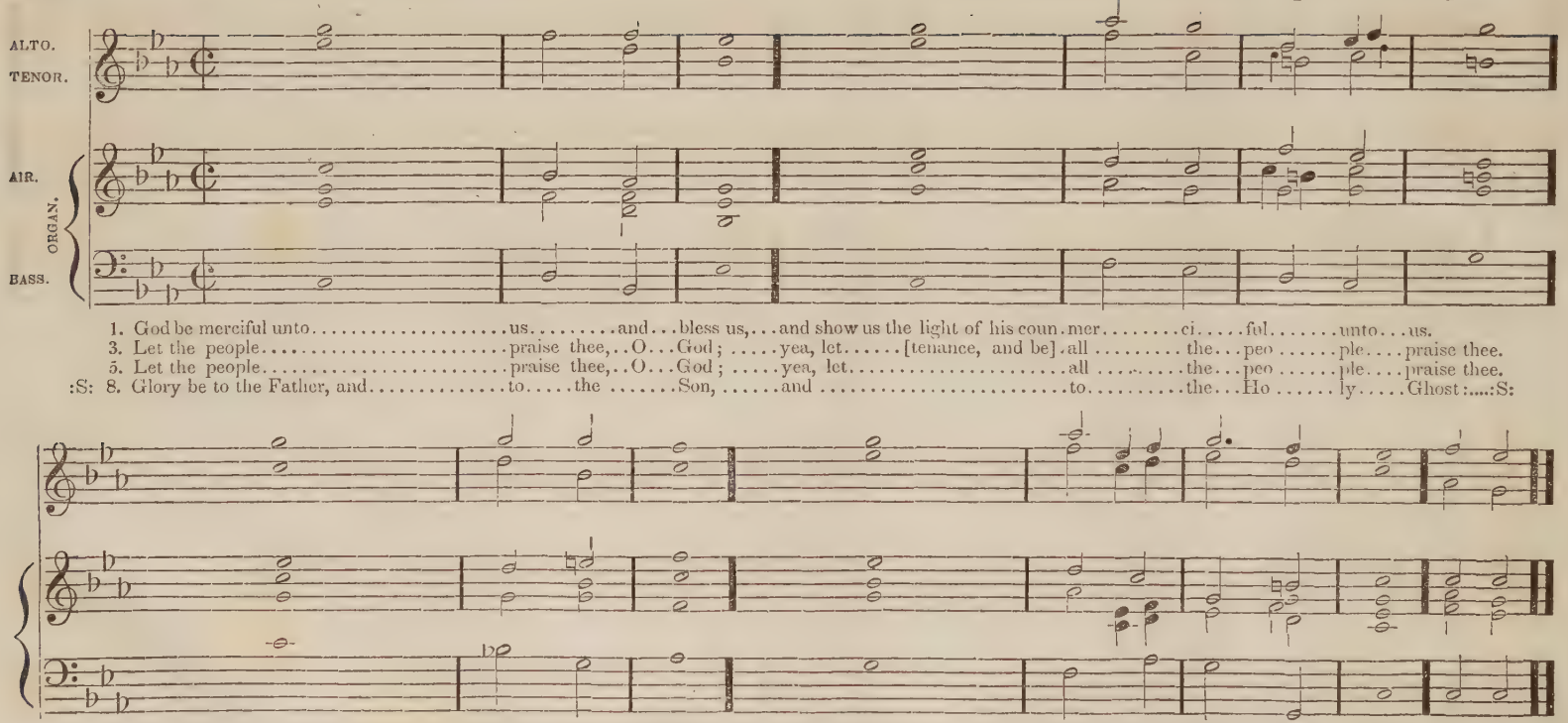
1. Glory be to the Father, and.....to.....the.....Son,.....and .....to.....the....Ho.....ly.....Ghost:
2. As it was in the beginning,.....is.....now, ...and ever.....shall....be,....world.. ..ithout.. end.....A.....men.


ALTO.
TENOR.
AIR.
ORGAN.
BASS.
1. O be joyful in the Lord,.....all.....ye.... lands;.... serve the Lord with gladness, } pre.... sence.....with.....a....song.
3. O go your way into his gates with thanks- } .....and come before his } .....
.....giving, and into his } courts..... with...praise ;.... be thankful unto him, and.....speak.. good.....of.....his...name :
5. Glory be to the Father, and.....to.....the....Son,.....and .....to .....the..... Ho.....ly...Ghost.
2. Be ye sure that the Lord he is God ; it is he } we.....our....selves ;....we are his people, and the.....sheep....of his..pas.....ture.
.....that hath made us, and not } ....
4. For the Lord is gracious, his mercy is.....ev .....er..... lasting, ...and his truth endureth from genc..ration... to .....ge.....ne....ration.
6. As it was in the beginning, is now, and.....ev .....er..... shall be,.. world without..... .....end. ....A .....men,.....A.... men.



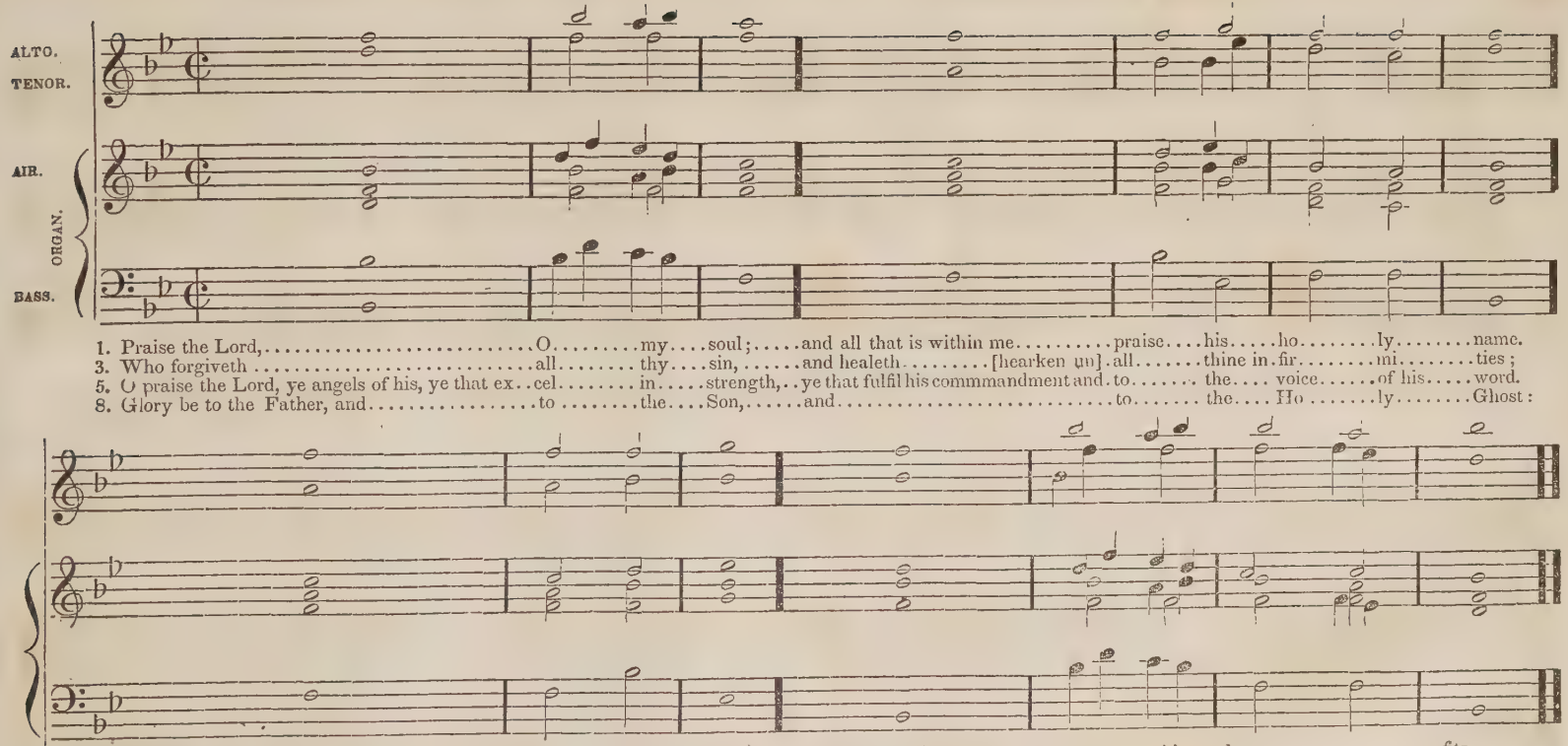
1. O sing unto the Lord a.....new.....song; ....for he hath.....[show'd in the] .done.....marvel.....lous...things:
3. The Lord declared.....his.....sal....vation; ...his righteousness hath he openly .sight.....of.....the....heathen
5. Show yourselves joyful unto the Lord,.....all.....ye....lands; ....sing, re.....joice,.....and ...give.....thanks..
7. With trumpets [hills be joyful together be-] .also,.....and ...shawms, ..O show yourselves joyful be.....fore.....the ...Lord.....the ...King.
9. Let the floods clap their hands, and let the .fore .....the....Lord; ....for he .....cometh .....to...judge.....the ... earth.
11. Glory be to the Father, and.....to.....the....Son, ...and.....to ... .the...Ho .....ly ....Ghost.

2. With his own right hand, and with his.....ho .....ly....arm,.....hath he gotten him [seen the sal-] .self.....the .....vic.....to ....ry.
4. He hath remembered his mercy and truth toward the .house.....of....Israel; ....and all the ends of the earth have .va.....tion.....of.....our ...God.
6. Praise the Lord up.....on.....the...harp; .....sing to the harp with a.....psalm.....of.....thanks.....giving.
8. Let the sea make a noise, and all that.....there.....in....is; .....the round world, and.....they.....that.....dwell ...there ..in.
10. With righteousness shall he.....judge .....the...world ....and the..... .....peo .....ple with ..e.....qui....ty.
12. As it was in the beginning, is now, and..... ev... .....er ...shall be, ..world without..... ... .end. .... ..A... ... men. ...A.....men.



1. God be merciful unto.....us.....and...bless us,...and show us the light of his coun.mer.....ci.....ful.....unto...us.
3. Let the people.....praise thee,..O...God; .....yea, let.....[tenance, and be].all .....the...peo .....ple....praise thee.
5. Let the people.....praise thee,..O...God; .....yea, let.....all .....the...peo .....ple....praise thee.
:S: 8. Glory be to the Father, and.....to.....the .....Son, ...and .....to.....the...Ho .....ly.....Ghost:.....:S:

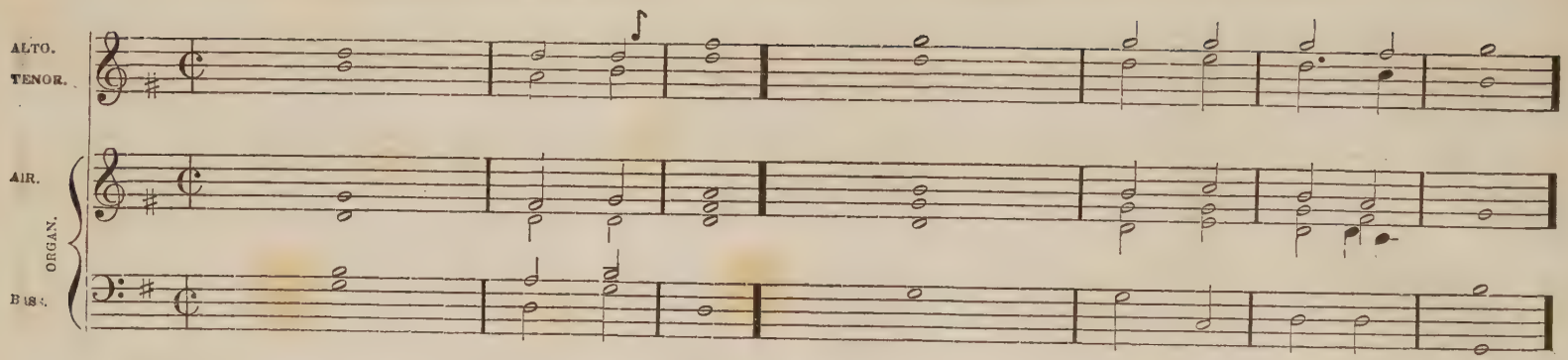
2. That thy way may be.....known....upon...earth,.....thy saving.....health....a.....mong.....all....nations.
4. O let the nations re.....joice.....and be..glad; .....for thou shalt judge the folk right- } .na.....tions..up.....on....earth.
.....cously, and govern the } .....
6. Then shall the earth bring.....forth.....her.... increase;..and God, even our own.....God,.....shall..give.....us his..blessing.
7. God.....shall.....bless us, ..and all the .....world....shall..fear.....him.
9. As it was in the beginning,.....is.....now, ...and ever .....shall .....be,...world ....without.end.....A....men



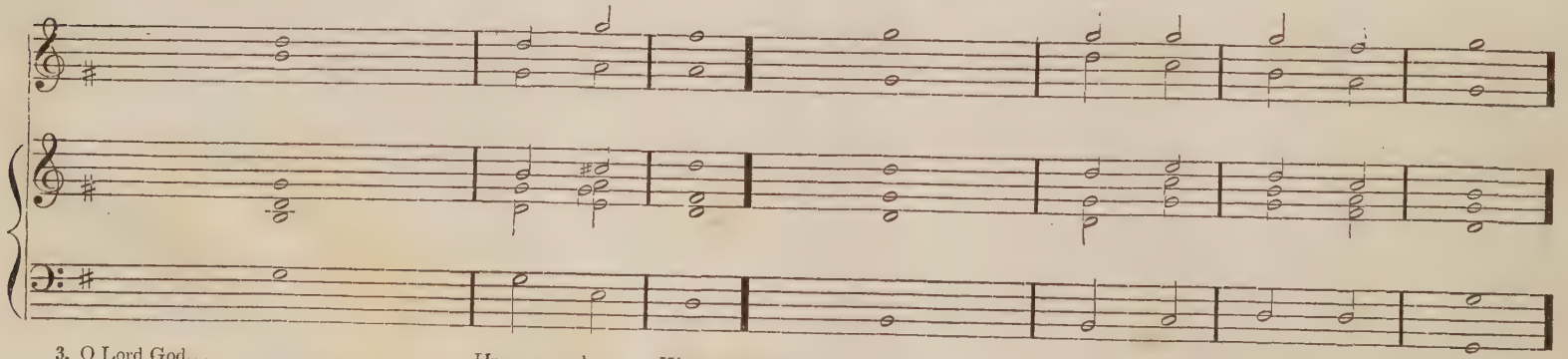
1. Praise the Lord,.....O.....my....soul;.....and all that is within me.....praise....his.....ho.....ly.....name.
3. Who forgiveth .....all.....thy....sin,.....and healeth.....[hearken un]-all.....thine in-fir.....mi.....ties;
5. O praise the Lord, ye angels of his, ye that ex-cel.....in.....strength,..ye that fulfil his commmandment and-to.....the....voice.....of his.....word.
8. Glory be to the Father, and.....to.....the....Son,.....and.....to.....the....Ho.....ly.....Ghost:

2. Praise the Lord,.....O.....my. ....soul,.....and forget not.....all.....his....be.....ne.....fits.
4. Who saveth thy.....life.....from des-truction,..and crowneth thee with.....mercy.....and...lov.....ing.....kindness.
6. O praise the Lord, all.....[in all places of]-ye.....his.....hosts;....ye servants of.....his.....that...do.....his.....pleasure.
;S: 7. O speak good of the Lord, all ye works of his..his.....do.....minion:..Praise thou the.....Lord,.....O.....my.....soul.....:S
9. As it was in the beginning, is now, and.....ev.....er.....shall be,..world.....with.....out...end.....A.....men.

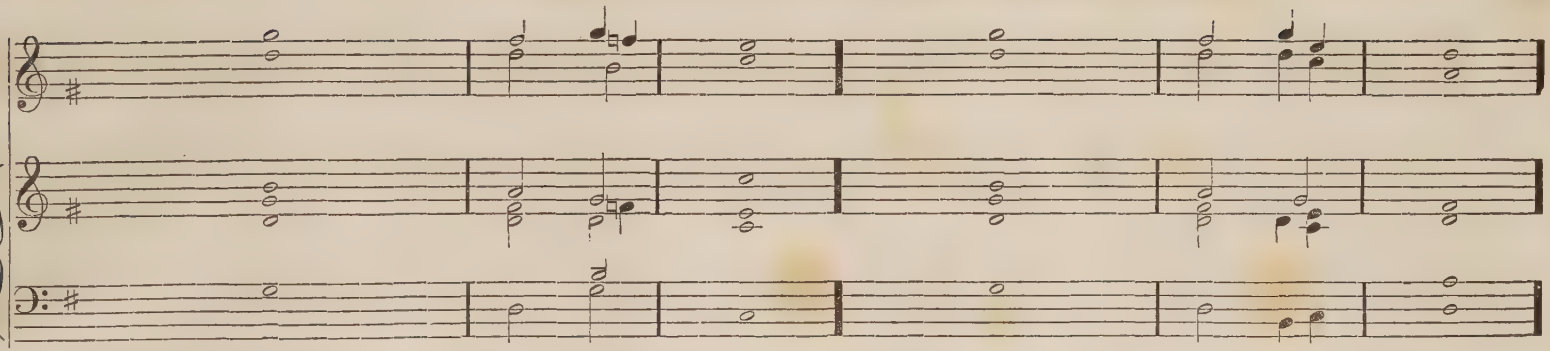
GLORIA IN EXCELSIS.



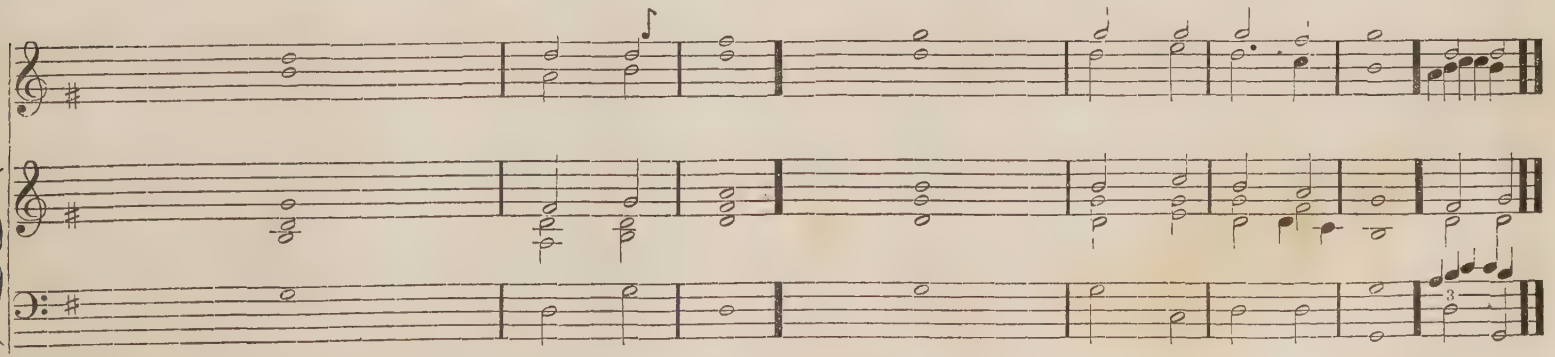
1. Glory be to.....God.....on.....high,.....and on earth.....peace,....good....will.....toward....men.
2. We praise thee, we bless thee, we.....wor.....ship....thee,.....we glorify thee, we give thanks to...thee.....for.....thy.....great.....glory.



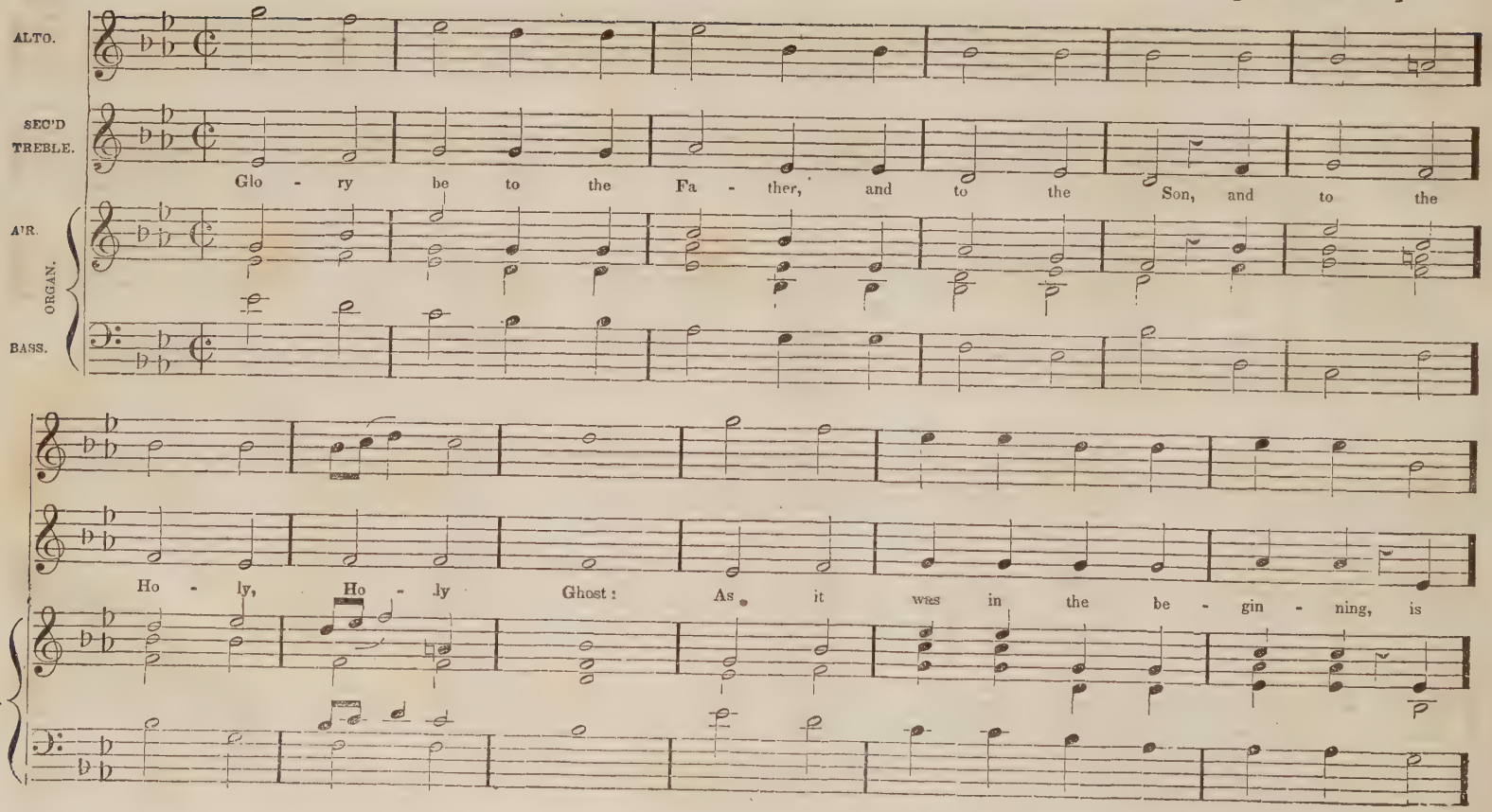
3. O Lord God,.....Heaven....ly.....King,....God the.....Fa..... ther....Al.....mighty:
4. O Lord, the only begotten Son,.....Je..... sus.....Christ,...O Lord God, Lamb of ..... God,.....Son.... of.....the.....

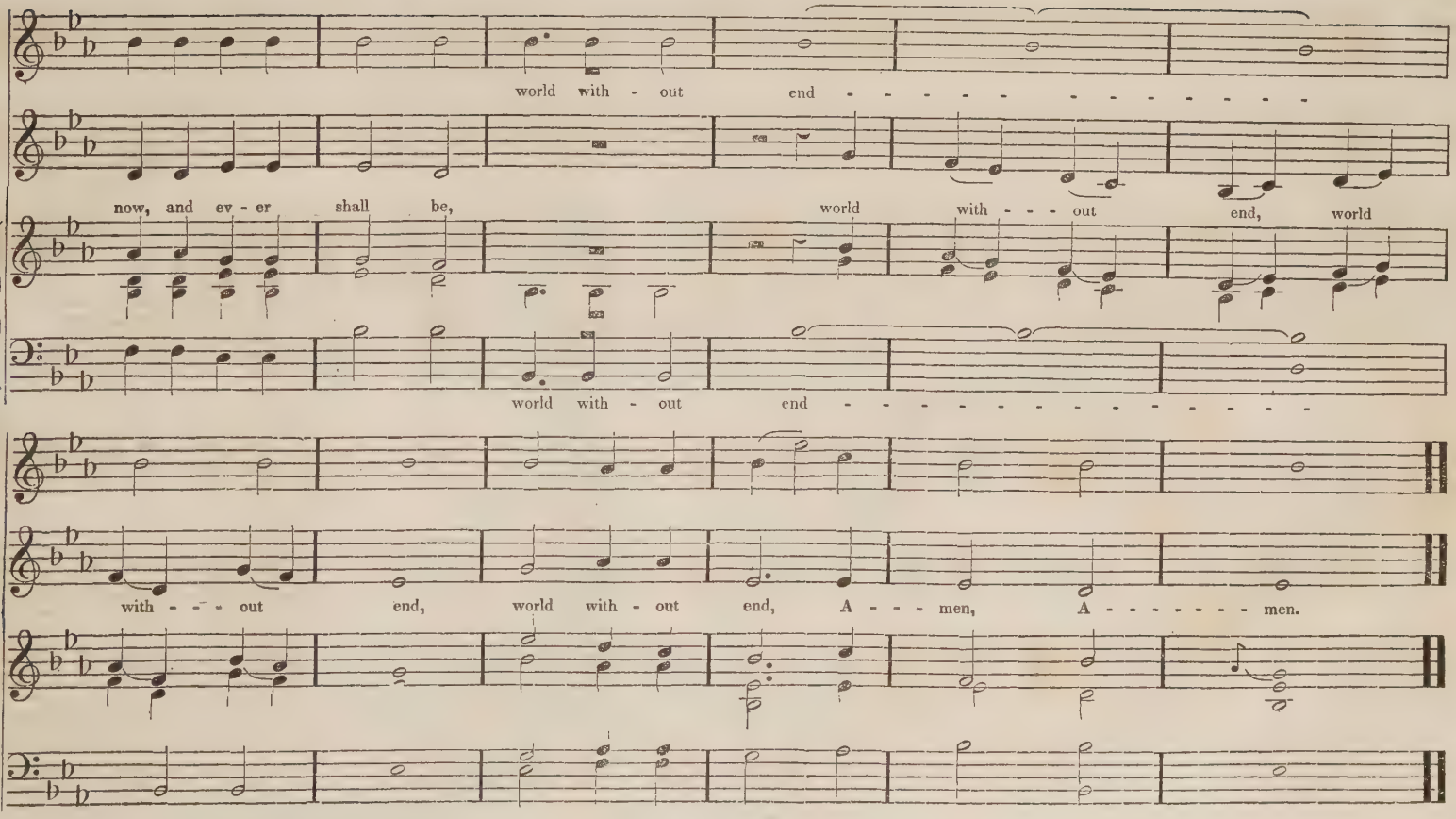


5. That takest away the.....sins.....of the...world,.....have mercy.....up.....on.....us ;
6. Thou that takest away the.....sins.....of the...world,.....have mercy.....up.....on.....us ;
7. Thou that takest away the.....sins.....of the...world,.....re.....ceive.....our.....prayer ;
8. Thou that sittest at the right hand of....God.....the.....Father,.....have mercy.....up.....on.....us



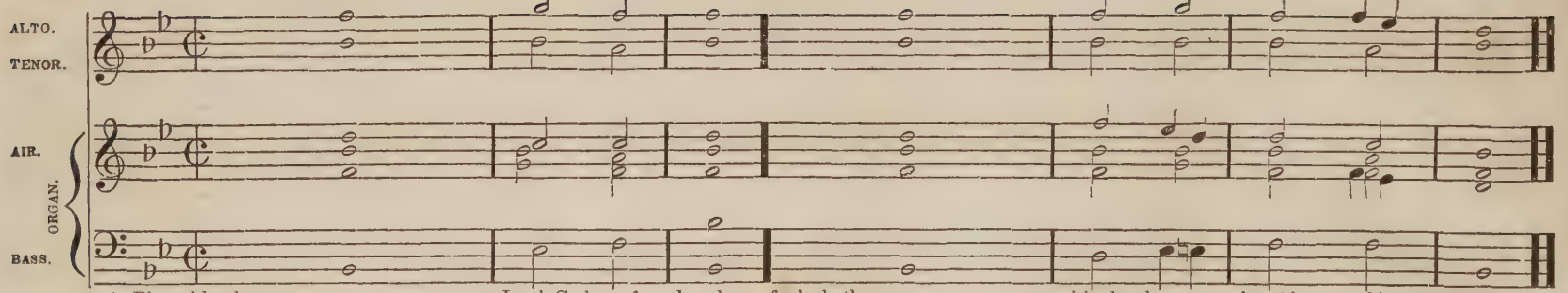
9. For thou only art.....ho.....ly ;.....thou.....on.....ly....art....the...Lord :
10. Thou only, O Christ, with the.....Ho.....ly.... Ghost,...art most high in the.....glory .....of....God...the...Father....A..men


ALTO.
SEC'D TREBLE.
Glo - ry be to the Fa - ther, and to the Son, and to the
TEN'R.
ORGAN.
BASS.
Ho - ly, Ho - ly Ghost: As it was in the be - gin - ning, is


world with - out end - - - - - - - - - - - - -
now, and ev - er shall be, world with - - - out end, world
world with - out end - - - - - - - - - - - - - - -
Z2
with - - - out end, world with - out end, A - - - men, A - - - - - - - men.

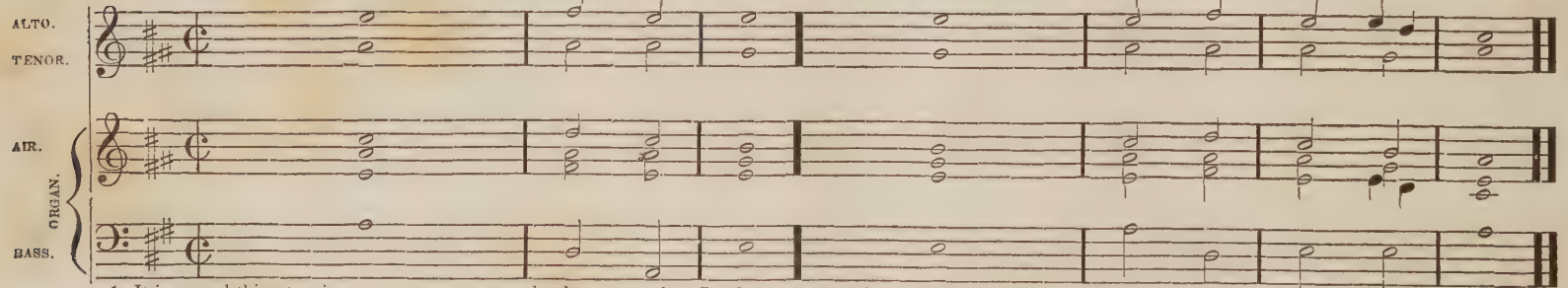
BENEDICTUS.

[GERMAN.]



1. Blessed be the....Lord God...of....Israel; ...for he hath.....visited and..re.....deem'd.....his....people;
2. And hath raised up a mighty sal.....vation,.....for...us,.....in the.....house .....of his..ser .....vant...David:
3. As he spake by the mouth of his.....ho.....ly...prophets,..which have been.....since.....the....world .....be.....gan,
4. That we should be saved from our.....en.....e....mies,..... and from the hand of.....all.....that...hate.....us.
5. Glory be to the Father, and.....to .....the..Son, ...and .....to .....the....Ho.....ly.....Ghost:
6. As it was in the beginning, is now, and..ev.....er...shall be,...world .....with.....out....end.....A.....men.

BONUM EST CONFITERI.



1. It is a good thing to give.....thanks.....to the..Lord,.....and to sing praises unto thy.....name,.....O.....Most..Highest.
2. To tell of thy loving kindness.....early.....in the..morning,..and of thy.....truth.....in the..night.....season,
3. Upon an instrument of ten strings, and up...on .....the.....lute;.....upon a loud instrument,.....and.....up....on.....the....harp;
4. For thou, Lord, hast made me glad.....through....thy....works,... and I will rejoice in giving praise..ra.....tions..of.....thy....hands.
5. Glory be to the Father, and.....to.....the... Son, ... and.....[for the ope]..to.....the....Ho.....ly....Ghost.
6. As it was in the beginning, is now, and.....ev.....er.....shall be,...world.....with.....out...end.....A....men.

THE

JUVENILE INSTRUCTOR:

FOR THE USE OF TEACHERS IN

INFANT, SABBATH, AND PRIMARY SCHOOLS.

BY THOMAS HASTINGS.

UTICA:

PRINTED AND PUBLISHED BY WILLLIAM WILLIAMS.

1831.

NORTHERN DISTRICT OF NEW YORK, TO WIT:

BE IT REMEMBERED, that on the eleventh day of December, in the fifty-fifth year of the Independence of the United States of America, A. D. 1830, William Williams and Thomas Hastings, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

"The Juvenile Instructor: for the use of teachers in Infant, Sabbath, and Primary Schools.
"By Thomas Hastings."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned;" and also, to the act entitled "An act supplementary to an act entitled 'An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned,' and extending the benefits thereof to the arts of Designing, Engraving, and Etching, historical and other prints."

RUTGER B. MILLER,
Clerk of the Northern District of New York.

STEREOTYPED BY WILLIAM HAGAR & CO.
29 GOLD ST. NEW YORK.

APPENDIX.

JUVENILE INSTRUCTOR.

No one will pretend to say, that Nature furnishes all the individuals of our race with an equal share of musical susceptibility; and in the case of adults who have totally neglected the cultivation of their voices from the early period of infancy, there is little to hope, as we have elsewhere intimated, from any subsequent efforts towards acquiring a practical knowledge of the art. Not to say that the thing would be impossible; we may yet affirm that in the majority of such instances, it would require more time, labour, and patience, than any one would consent to bestow upon the subject.

We have however been induced to believe, for some time past, that young children are almost universally furnished with an ear and voice susceptible of musical improvement; and that the apparent difference among them in that respect, is to be attributed more to the circumstance of early cultivation, than to any deficiency in the organs of hearing or sound. One thing is certain; those who have a voice for reading might be rendered capable of singing, if they could be brought fully to appreciate the character of sounds with respect to their gravity or acuteness. Another thing is equally so: that the most indifferent readers do possess this power to some extent—a power too, which experience shows, may be greatly augmented by cultivation.

We are aware of the difference which exists between the singing and the speaking tones. The former are accurately graduated and prolonged in a given pitch without variation: while the latter, not subject to any exact scale, are continually sliding upward or downward. So far, however, as the question before us is concerned, the difference is much less than has generally been supposed. The dullest orator that can be found, has still the habit in familiar conversation, of occasionally producing sounds which are widely different from each other as to their gravity or accuteness; and he has also on other occasions the further habit of repeating some few sounds with their exact pitches and slides, in different intervals of time, throughout a whole discourse. These few sounds it seems, he is master of; while the rest have never been subjected to any thing like cultivation. He may indeed, employ the former to little purpose: yet he can repeat them at pleasure and preserve their identity; a thing which he certainly could not do, unless Nature had furnished him, in some measure, with the power in question. This power, it is true, has not been fully developed in his case; but enough has been done respecting it, to show, that much more might have been accomplished.—Nature herself never entirely develops the power of musical discrimination any more than she puts in tune a complicated musical instrument. In either case, the assistance of art is required.

Those children who appear to be the most gifted, will after all, be found on inquiry, to have had the most practice. The same thing may be said as to the case of adults. Undertake with the man who tells you he knows no difference between concords and discords. Ply him for a little season with the existing methods of cultivation, and in almost every instance, you will find his ear to improve. One of the most obstinate cases we ever met with, gave us for some time, it is true, no evidence of amendment: yet

when, as a last resort, the person was requested to recite a few sentences in prose by way of imitation, the experiment in a moment succeeded. The sentences though he knew it not at the time, were given out in exact conformity with a musical scale. These without the least difficulty, he repeated with sufficient accuracy for all the purposes of song.

It is by a course of observations and experiments such as these, that we have latterly been led to adopt the above conclusion respecting the musical susceptibilities almost of our entire race, notwithstanding the current of the public opinion has been against us. What, however, has been little more than probable conjecture with us, has by others, been reduced to actual demonstration. We have before us, a scientific German production,* which seems to put the matter entirely at rest. And what is still better, we are authorized to state, that some of the leading principles of this writer have very recently been reduced to practice in this country,† in a manner which is perfectly satisfactory. It is now rendered entirely certain, therefore, that young children, almost without a single exception, may in time be brought to sing with a good degree of accuracy.—This fact is no less important than true, and at a time when elementary instruction in other branches of education is becoming a matter of so much interest, it is to be presumed that the importance of early musical cultivation, will not be overlooked or disregarded.

With the volume above mentioned, now before us, we shall proceed to give a brief outline of the writer's plan, adapting it, at the same time, in some measure to the state of musical science on this side the Atlantic. The plan is intended for the use of infant schools, sabbath schools, and other schools for primary instruction. It must therefore of necessity be exceedingly simple, and the progress of the exercises must be gradual and protracted. Nor will the latter circumstance be found, on the whole, to lessen the interest or utility of the plan. For exercises, which in their own nature are so well suited to the taste of the juvenile mind, are not found to occasion weariness by frequent repetition.

Singing in Germany, Switzerland, and some other portions of Europe, has held for a long time, a respectable place among the branches of elementary instruction in primary schools; and the result of this measure has shown beyond all controversy, the utility of such an arrangement, Could we see the same thing brought to pass in our own country, we should expect as a consequence, to witness, in process of time, a great reformation in the music of the sanctuary.

The method now to be delineated is strictly inductive. The pupils begin to form their voices without any written characters before them; and they are from time to time, made to feel the necessity of such characters before they are produced for their examination.

The general advantages of this method, have for many years been familiar to us.—The only idea which strikes us as absolutely new, is that which is worth all the rest of the volume. We have long been in the habit of confining pupils occasionally to detached portions of the musical scale, as well as to single tones: but the idea of exercising a *whole class* for *several successive lessons* upon a single tone, *till the dullest* of them should become master of it; and then proceeding very gradually with the other portions of the scale, is one that perhaps might never have occurred to us. And if it had occurred, we should probably have found no small difficulty in contriving the examples in such a manner, as, amidst this protracted monotony, to preserve a sufficient degree of diversity in the exercises. This, however, appears to have been no difficult task for the ingenious German; and to this circumstance he is indebted for the peculiar excellence of his system. The effect of the monotony is counterbalanced, as will be seen, by the employment of rhythm; and thus the pupils are taught at once in the same course of exercises, the sounds of the scale, the nature of tone, accent, &c. and the use of musical characters.

It is not necessary to detail all the writer's changes of rhythm, or to follow his exact method of procedure; or indeed to present one half of the

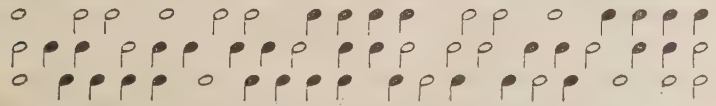
* For which we are indebted to the kindness of Rev. W. C. Woodbridge, whose labors in the cause of popular education have been so abundant and successful

† By Mr. Ives, an enterprising teacher, now laboring in Philadelphia.

particulars which would, of course, be found in a *German* author.—A few simple hints and examples will be sufficient for our present purpose.

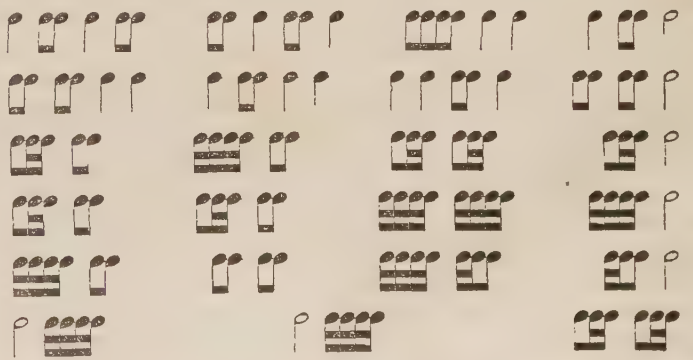
SECTION I.

Let the teacher place a clock in his school-room, or, if he please, a metronome, which is far better. Let him then, with his voice or instrument, give out a single tone, unaccompanied with any other sound or its octave, and call it *faw*, or *do*, or, if he prefers it, one of the first seven letters of the alphabet; and let this tone retain, as far as possible, its identity throughout all the exercises of the first four or five sections. After this sound has been reiterated for a few moments, allude to the subject of time, point to the pendulum, and set the children to counting seconds audibly, aiming at the highest possible degree of accuracy. Let them next understand that the duration of sounds must thus be accurately measured; then protract the given sound or monotone first to the period of four seconds, then to the period of two seconds, and then to that of one second. Then tell them, that the first of these is a "long sound," the second a sound "half as long," and the third, a sound of "one quarter" of that length. In the next place, let them sing the "longs," the "halves," and the "quarters," in varied succession, such as may be done with tolerable facility. But as the continual mentioning of these names is found to be inconvenient, the children may then be told of the advantage of written characters; when the teacher may write on one corner of the black board* a semibreve, a minim, and a crotchet, telling them that the first is for the longs, the second for the halves, and the third for the quarters. This done, such exercises as the following may be written compactly near the same end of the board.



* A thing of common use in monitorial schools.

While sounding these, let the pupils glance their eyes at the pendulum, and adjust the duration of the sounds by it, according to the characters.—This will not be difficult if the teacher is sufficiently simple and clear in his explanations; and as only one identical sound is given out, the number of discordant voices will be continually diminishing. When the above exercises shall have been rendered familiar by practice, the quaver and the semiquaver may be introduced; the former representing half the length of the crotchet, and the latter, one quarter of this length. When these are explained, inquire of the pupil, how many notes "which have one hook to them should be sung in one second." The answer will be "two." Make a similar inquiry respecting the notes with two hooks, when the answer will be "four." After these characters, written in a corner with the other three, have been sufficiently exhibited and explained, then some such table of exercises as the following may be written down compactly under the first table, leaving considerable space between the two.



After a little practice with this second table, the pendulum may be shortened several times successively, till the movement becoming rapid, the

children will be pleasantly reminded of the rhythm of the drum. Then restore the pendulum to its proper length, when they may commence beating with the hand as in the former lesson. The names of the characters should finally be given out and written above them thus :

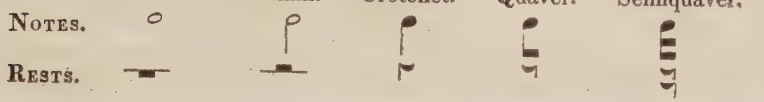
Semibreve, Minim. Crotchet. Quaver. Semiquaver.

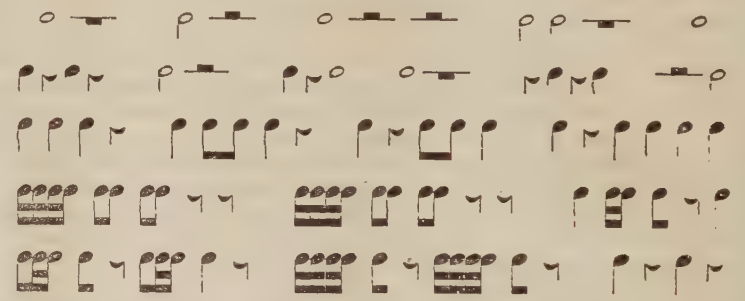
And questions should again be asked as to their relative lengths. The semibreve is twice as long as the minim, four times as long as the crotchet, &c.—the minim is twice as long as the crotchet, four times as long as the quaver, &c.

When all the preceding exercises, and others of a similar nature, more or less difficult, as circumstances may have suggested, have been rendered familiar by practice, the pupils may be introduced to the next section, while the foregoing characters are left standing upon the board.

SECTION II.

The subject of Rests may be next introduced. Let the children be told to sing some definite number of crotchets, making a pause of one second between each of them ; and let them afterwards proceed in a similar manner with the quavers. The convenience of having written characters for the pauses will then be understood—describe the rests and define their use : mention that they have the same names that are given to the corresponding notes, and then write them down under the notes at the corner of the board, when they will stand thus :

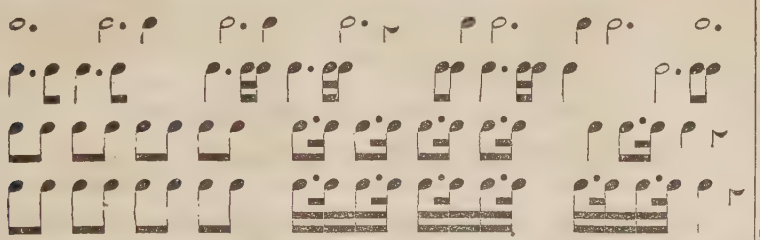


Question the children once more as to names and lengths ; and as soon as the subject is understood, written exercises may be introduced in further illustration :

When such illustrations as these have been familiarized, the pendulum as formerly, may be set at different lengths, and the exercises of counting, beating, &c. resumed. In singing the quicker movements, the syllable *law* may conveniently be substituted for that of *faw* which is less easy of articulation : and the word *rest* may, for a while, be spoken wherever a rest, particularly a short one, occurs. The time of the quaver and the semiquaver rests may, by this simple devise, be readily appreciated. And while we think of it ; such exercises as the foregoing may profitably be given to choirs that have made some progress in the rudiments ; for, in the ordinary method of cultivation, the subjects here illustrated are but imperfectly apprehended.

SECTION III.

In the next place, the use of the Point may be explained. Tell the children to continue the semibreves six beats, or seconds, instead of four

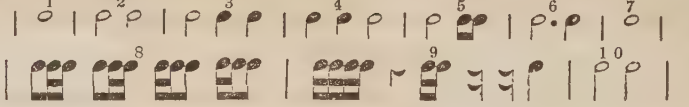
the minims three instead of two; and the crotchets a beat and a half, instead of one beat, &c. referring them for this exercise, to one of the simplest of the foregoing tables. This done, inform them that when we wish to have characters or notes sung thus, we place a point at their right hand. This idea should then be illustrated by another table.



Other exercises may be added at pleasure; the pendulum may be varied, and the children questioned and exercised in beating as before. The practice of counting aloud, may be resumed, the numbers—1, 2—1, 2—1, 2—1, 2—&c. representing each a half second, or beat to a single motion of the hand.

SECTION IV.

The use of measures and single bars may next be illustrated. Remind the pupils of the division of time into seconds, minutes, hours, &c. and that every sound must occupy some definite portion of time. Difficulties will before hand, have arisen in calculating the portions of time to be applied to the notes.—The single bars by measuring off, for instance, in the first plan the value of four seconds each, will afford to some extent the needed facilities. Hitherto the teacher will have been under the necessity of frequently pointing to the characters with his finger or rod. Now he is to embrace the characters in regular measures; and if he afterwards numbers them--1, 2, 3, 4, &c. the children will learn to keep their places with little difficulty.



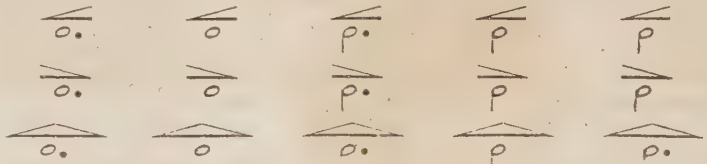
Reduce this lesson thoroughly to practice; and go back and strike bars regularly through the foregoing tables, explaining the process to the children, and permitting them to assist in the calculations. The measures being constructed and numbered; the children may review them in a careful manner, and give answers to questions both individually and collectively.

From common time, proceed to triple time with appropriate examples.

Accent may then be explained and practised with reference to the measures, and to the ascending and descending motions of the hand in beating.

SECTION V.

The use of the swell and diminsh may next be inculcated.* This subject should be managed with care in various respects. The tone will here with difficulty be kept upon the true pitch,—the voice also must not be too much strained; and the increase or diminution of voice must assume different degrees of slowness or rapidity.



* For explanations, &c. see Rudiments, also remarks on Adaptation near the Index.

The above is an exercise which should be often referred to, for the purpose of correcting disagreeable qualities of voice. Much care must be taken to preserve the true, open, broad sound of *aw* in *law*, *faw*, &c. lest the voice should become too slender, labial, nasal, deutal, guttural, &c.

SECTION VI.

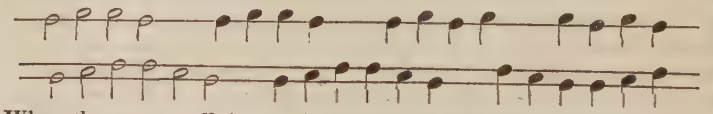
It is obvious to perceive how the exercises might be further prolonged upon the monotone, if circumstances should require it. Syncopation, the use of the figure three, the hold, &c. and the nature of articulation would be fit subjects for this purpose.—But ere this time, it is probable, the dullest of the pupils will have learned to sing upon the monotone, without mistaking their pitch, especially as a considerable period of time will now have elapsed.

As soon as the children have mastered the monotone, (let the seconds be counted or beaten) the teacher should begin to give it out to them in different pitches, so as they may be able to follow him. Suppose that for a few lessons, the teacher had confined them to the G clef-note, they may afterwards be confined for a lesson or two, to E, F, or A, without being apprised of the circumstance. Such change may then be made, yet not too often at first, in the midst of a lesson.—Then by degrees, as the dullest learn to follow, the changes may be oftener introduced ; and that to pitches considerably higher or lower, embracing, in process of time the whole compass of an octave.—Finally the scale, may be taken up more systematically. The sounds G and A, for example, may be struck several times successively by the teacher alone, till they shall have made a strong impression upon the ear of the children ; when they may begin to repeat the exercise, as he has given it to them. When they shall have fully mastered this exercise and not before, it may be thus written upon the board at a little distance from the other tables.

Here, if necessary, the lessons may be protracted by giving exercises in time, accent, articulation, &c. drawing the hint from the former tables. In the next place, the teacher may give out three notes of the scale instead of two, in a manner similar to the above, practising them till the dullest learn to manage their voices with some degree of accuracy. And now, it may be well to mention the subject of a scale, and give a few simple hints respecting it. As it embraces several sounds and pitches of voice, the convenience of farther designating these sounds, by parallel lines, may now be readily apprehended.

Let the syllables *faw*, *sol*, *law*, or *do*, *re*, *mi*, be applied to those fragments of the scale ; the exercises may be protracted at pleasure, but care should be taken to secure a good articulation of the syllables. Tell the children how to articulate or whisper the f, s, l, &c. while they sing as before, the *aw*, *o*, &c.

It may be well in the next place, perhaps, to invert the exercises upon the preceding fragments of the scale, which can be done in a manner perfectly analagous to that which has been described. When rendered a little familiar, they may be written upon the board and dwelt upon as circumstances seem to require. Then the series ascending and descending may be practised in succession, and written out after this manner :



When these are sufficiently familiarized, other notes of that scale may be added in the same inductive and progressive manner, till in due time the whole scale shall have been mastered. The length of time required for

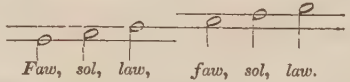
the full accomplishment of this object, it is obvious to perceive, must depend upon circumstances. Some classes will be far more tractable than others; and there will be various degrees of skill among teachers, in the work they are thus pursuing. Some classes that will be offered for instruction may not possess a single individual who requires this progressive method in learning the scale, while other classes may contain individuals who will spend week after week upon the monotone without fully mastering it. In either case, however, the teacher who possesses skill and quick invention, can arrange the lessons, and amplify or abridge them, according to circumstances. The illustrations and exercises we have thus far given, will no doubt prove too simple for some classes, and too complicated for others. While some classes acquire the whole scale in a single evening, and pass over the lessons in rhythm with great rapidity, others, wrestling for weeks or months together, with the monotone, will require lessons for practice far simpler and more numerous than those which we have furnished. But the general method of procedure thus far, we trust, has been sufficiently exemplified to enable the competent instructor to mark out his own course with perfect facility. We would only add here, as a general remark, that in the early stages of cultivation it will be best to present but a few characters in each of the tables—probably not one-fourth part of the number we have exhibited, while the number of tables may be proportionately increased. Children require every thing to be exceedingly simple and progressive; and were we to present in due form all the exercises they might need, the details would of themselves constitute a volume.

SECTION VII.

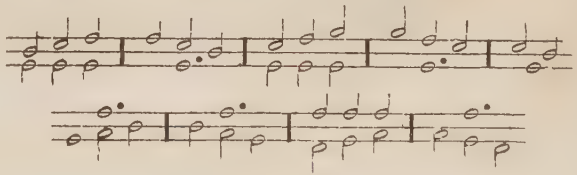
As the object of this brief view is not to supersede the necessity of invention in the teacher, but to call it forth into vigorous exercise, we shall pass over the remaining portion of the rudiments without much method, aiming only at a few particulars which may serve by the way as useful hints. And we are the more inclined to this course, from the circumstance that there is so little uniformity of views among teachers, as to the best methods of procedure and illustration. In adult schools, for instance, few teachers have adopted to any extent the inductive mode of communication, a mode which nevertheless with some qualifications should be universally adopted. But—

1*st.* As soon as the children have learned three notes of the scale, it may be well to form with them short phrases or sections of melody; first singing them in the different vowel sounds, then in little phrases of prose or poetry, taking care to cultivate special accuracy and distinctness. The words should be uttered as distinctly as if they were read. This object may be easily secured by methodical cultivation.

2*d.* If there is found any great difficulty in adding a fourth, fifth, and sixth note to the foregoing three, the object will sometimes be speedily secured in another way. The fourth, fifth and sixth notes of the major scale, it should be recollected, are the same as the first, second, and third notes transposed. When the children then have learned three notes, they may be told to sing them in a different pitch; till at length bringing them to their relative places, the two pitches of this fragment may be united in a connected scale of six notes, thus:



3*rd.* If a part of the pupils, after a good deal of time and labor, are not sufficiently advanced to enter upon the difficult notes of the scale, they may be kept awhile longer upon the monotone, by employing it in simple chords, as thus:—



The individuals who are thus backward should also have some special practice by themselves; which will often be found a measure of very great importance.

4*th.* In inculcating, as circumstances may require it, a knowledge of the varieties of time, of the signatures, of the accidentals, of the apoggiatures, of the technical terms, &c. the same inductive and progressive method should still be pursued. To facilitate this business, we would urge it upon every teacher to become a frequent visiter at the infant schools, where the inductive method of communication is seen in its greatest perfection. Let him not merely gaze upon the transactions which are exhibited before him; let him study their nature, and learn, himself, to digest and reduce to practice, the principles which are there exemplified. This will assist him in the management of his adult schools, as well as in training his juvenile pupils.

5*th.* The minor scale with all its peculiarities, should in process of time be placed before the pupils. This, however, should by no means be done in the early stages of instruction. The major scale and the use of accidentals must first have been rendered familiar; and when, finally, the minor scale has been introduced, it should be compared carefully with the major, till the difference is fully realized by the pupils. It is probably the neglect of this course, more than any thing else, that renders false intonation so generally prevalent among singers, who have enjoyed considerable advantages of cultivation.

6*th.* Good execution must be rendered habitual, till it is easier and far more agreeable to the pupils to sing well than ill. Every experienced teacher knows what is implied in this direction.

7*th.* We have said that ideas should at first be presented to the pupils in the simplest and most gradual manner. It is equally necessary after ideas have been rendered familiar, that they be presented in such combinations as the children, from time to time, are enabled to receive and reduce to practice. For instance: sounds, length of duration, characters, &c. contain separate classes of ideas. Each particular idea in a given class, must first be separately presented: then two or more ideas must be combined, till by degrees a whole class may be exhibited together in close connection. Proceeding thus through the various classes, they may at length themselves be brought together; when the pupil may regulate all in the same exercises, his sounds, his rhythm, &c. according to the diversity of characters contained in his lessons.

Lastly, when this language of sounds and characters is not only acquired, but rendered entirely familiar, then it may in the same systematic way be brought to flow in the various channels of sentimental emotion. This finishing touch, in the work of cultivation, is no less important, than that which precedes it.

But finally, great care should be taken, not to use, in the exercises, sacred words, in a familiar and irreverent manner. This too prevalent evil, is really one of an appalling character. Nor is there the least necessity for its continuance. There are stanzas and lines enough to be found which are of a merely moral or didactic character; and for the drilling exercises these should always be substituted in the place of words that are sacred. Such phrases too, as "cheerful fields"—"brilliant light"—"the rosy morn"—"With tears of sorrow"—"In notes of joy," and a thousand others, will answer every purpose for corresponding phrases in melody and harmony.

PRACTICAL ADAPTATION.

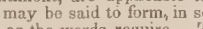
It is not enough that the selection of tunes be made with a general reference to cheerful and plaintive emotions, as indicated by the major and minor key. Every possible degree, and variety, and modification of sentiment, which is suggested by the words of a psalm or hymn, must be taken into account. Sorrow and joy, hope and fear, anxiety and exultation, exist in degrees which are continually varying, and always incommensurable. Emotions are frequently of a mixed character; and often those of opposite natures succeed each other in the same psalm or hymn. Hence, in the practice of psalmody, it becomes necessary to make many distinctions in sentiment, which are not obvious at the first view. Such tunes as Dundee, Dunchurch, St. Anns, Barby, and Lutzen, for instance, are all of the major key, and slow in movement; yet, he that would use them interchangeably for the generality of cheerful subjects, would betray an entire want of discrimination. Dundee and Dunchurch express different degrees of tenderness. St. Anns is appropriate to settled, solemn contemplation. Barby can be made to express great varieties of gentle emotion, both plaintive and cheerful; while Lutzen is chiefly appropriate to cheerful narration which is not of a very marked character. Such tunes, also, as Munich, Tunbridge, and Quito, though dissimilar in their structure and movement, may yet be considered as almost equally adapted to sentiments which are deeply pathetic. Munich is also of a fixed character; while Tunbridge and Quito admit of considerable variation.

Here, however, we have but glanced at one or two varieties; and when we reflect upon the endless diversity of style and sentiment which appertain to devotional music, some estimate may be formed of the importance of the subject before us. A few brief hints are all that our limits will permit us to offer. It may not be unimportant to observe, that in tunes or passages which are peculiarly distinguished for sentiment, emphasis is the grand engine of expression. A loud, tremulous tone, unvaried in its intensity, is expressive of alarm, terror, or distress. A tone loud and abrupt at its commencement, but rapidly diminished in its intensity, is characteristic of joyous emotions. A tone just the reverse of this, characterizes sentiments of exultation, irony, burlesque; while a tone formed delicately by the union of the two emphases last mentioned, is expressive of the highest degree of pathos.

The first of these may without impropriety be termed the *alarm* emphasis, and marked in the following manner: ———— This emphasis is applicable to such words as are set to Luther's Hymn: "In robes of judgment, lo! he comes!" This tune, and Old Hundred, are obviously of a similar structure; yet, whoever carefully makes the experiment, will perceive, that while the latter scarcely admits of the alarm emphasis, the former is peculiarly susceptible of it.

The second species, termed the *joyous* emphasis, may be thus marked: > [See the words, "Praise ye the Lord," &c. as found in the chorus to Chatham, p. 94.]

The third species, termed the *pointed* emphasis, may thus be designated: < [See the words, "Arm of the Lord, awake, awake!" as found in the tune Mansfield, p. 98.]

The fourth, termed the *pathetic* emphasis, marked thus,  should be applied to such tunes as Hotham, Quito, &c. which, without it, will be found insipid.

These four forms of the emphasis, more or less distinctly marked, and continually varying in character, according to the strength or nature of the sentiment, are applicable to almost every emotion of which the human mind is susceptible. They may be said to form, in some sense, the basis of a language of emotions, which can be applied as the words require. That they have been so generally neglected, is attributable in part to the almost total absence of vocal enunciation. Let the words but once begin to receive a distinct utterance, and the want of characteristic expression will soon be felt.

There are, also, other circumstances that have an important bearing upon the expression of sentiment, such as the duration of sound, softness or loudness, slowness or rapidity of movement There are also many important qualities of enunciation, the effect of which is more readily felt than described.

The words which we have applied to the psalm and hymn tunes found in the preceding volume, will serve in some respects as indices of their character; but we have occasionally applied technical terms where there was any liability to misconception.

The slowest movements should be confined to words that will bear to be dwelt upon, and receive a slow utterance; while those which are of a more lively character, should be applied to such words as embrace a regular series of details, the connexion of which would be lost in a protracted enunciation. As an illustration of the importance of this remark, let the reader compare the words set to St. Anns, with those applied to Harleigh. To exchange these stanzas with each other, would necessarily destroy the expression.

Deep-toned pathos, whether in the major or minor key, requires powerful emphasis and slow movement. Compare with each other the following list of tunes, which are in this respect of a similar character: Hotham, St. Mary's, Tunbridge, Quito, Palmyra, Funeral Hymn, Windsor, Plympton, Derby, Munich, Darwen, Vienna, Supplication, Bangor, Reading. Somewhat of a similar character, but less distinctly marked, are the following: Dundee, Dismission, Clarendon, Ralston, Dunchurch, Seasons, Bradford.

Of a style opposite to the above, requiring more freedom of movement, a bold enunciation, and the application, more or less, of the joyous or the striking emphasis, are such tunes as the following: Truro, Resurrection, Chatham, Weymouth, Mansfield, Psalm 122, Sterling, Devonshire, Portsea, Old Fiftieth, Helmsley, Hymn for Christmas. Of a character somewhat milder and mixed with a slight shade of the pathetic, are such as Immortality, Founder's Hall, Danvers, Morning Hymn, Kent, Luton, Swanwick, Gratitude, Moravian Hymn.

Such tunes as the following belong properly to sentiments of a gentle, calm, soothing character: Oldford, Brentford, Chester, Covington, Wareham. These require a delicately sustained manner of performance. The following, however, being rather more of a spirit-stirring character, require a very rapid, distinct, yet gentle enunciation: Park Street, Shrewsbury, Wake, Isles of the South.

But there is no end to distinctions; and the preceding hints are offered rather by way of illustration, than to afford facilities for the study of adaptation. The enunciation, as we have seen, should embrace great varieties of character; and this not unfrequently in the course of the same psalm or hymn. It should be loud or soft, slow or rapid. It should kindle up with the sentiment, and diminish as the cast of thought is varied. The principal pauses in the words should also be noticed, not by a suspension of the movement, but by the occasional shortening of a note. Skilful leaders, who really feel the force of the sentiment, can scarcely fail to sing more or less with characteristic expression; and serious minded singers, who are associated with them, may soon acquire a similar method by imitation.

Most of the remarks we have thus far offered, will apply with equal force to anthems and set pieces. A mistake, as to the character of these, will necessarily lead to a failure in execution. Generally speaking, there are here more opportunities for strong expression than in psalmody. The design and character, however, are very various.

1st. Such pieces as Dying Christian, Psalm 88, Crucifixion, O blessed souls, Saint's Rest, are strongly marked with pathetic character; and at the same time so simple in their structure, as to leave the executant quite at leisure to pour forth his full heart in the exercise of devotion. The pathetic emphasis is here indispensable. Times and circumstances should also be observed, as otherwise the pieces will appear more or less insipid. The Dying Christian, for instance, performed as a mere task or exercise, is absolutely destitute of interest; but when expressively executed, in presence of the death scene, its power over an ordinary congregation is irresistible. Crucifixion furnishes a still stronger illustration of the same principle. Let it be sung as a mere exercise, or for the special purpose of amusement, and its monotony will, to many ears, be unsupportable. Few could thus be induced to relish the piece. But let the mind be filled with the contemplation of the scenes of Calvary, in all their deepest interest, and let the tune be then well executed, and its required influence will be recognized. The very monotony, under such circumstances, will add to its interest. Powerful combinations in figurative harmony, and labored exe-

cution in rhythm and melody, would here be entirely out of place. Such things, it is true, might, in the first instance, seem to call attention like the attraction of dramatic representations, but they could never win their way into the more hidden recesses of the heart. They might sieze strongly for the moment, upon the imagination, and move the sympathies of a cultivated auditory, but the tears of heartfelt contrition, as won by the "still small voice" of the Spirit, are not thus to be carried by storm. The truly devout mind is not here at leisure to analyze or contemplate the special claims of elaborate music. It is far otherwise employed. It is fixing itself on things that are unseen, except to the eye of faith, and the music must not here be made to serve as an interruption. It must be remarkably simple. All the reasons which lead us to desire simplicity in the language and structure of prayer, may here find an equal application. Praise is indeed more discursive in its manner. It may go on from object to object, and gather fresh strength, perhaps, at every change. But penitential sorrow shuts out the objects of sense and the creations of imagery. It turns inward the eye of private scrutiny, and then directs itself alone toward the hill of Calvary. There it fixes itself in impassioned contemplation. It wishes no change of object. It seeks to pour itself out directly at the foot of the cross.

The distinction here insisted upon, has seldom been mentioned by writers, and has never, perhaps, been fully explained. But where is the spiritually minded Christian, who has not often suffered through a disregard of it? It would be well for performers to remember this principle, and lay it close by the side of their consciences. For, in proportion as vital religion revives and flourishes, its importance will be continually enhanced.

2d. The remarks just made, apply, with some qualification, to all the set pieces which are devotional, in the strictest sense. The following require the pathetic emphasis, marked with peculiar delicacy; and are intended as pieces strictly devotional: Gently Lord, Christian Hope, O Lord, we trust in thee, Kilmore, When I survey.

3d. Of a more chantant, and less delicate character, are such pieces as Sabbath, The Sanctus, Cambridge, Lord of all power and might, Inspiration. These also are strictly devotional.

4th. Under this head may be noticed pieces which embrace different characteristics. Salvation begins with a bold, staccato enunciation, connected with a moderate movement; its third strain is very slow and strongly pathetic for the first two lines of the poetry, after which the movement quickens and becomes cheerful. The tune closes with an accelerated movement in bold staccato. Nativity Anthem opens with a dolce solo, which is followed with another solo in bold staccato. The piece then closes with a full staccato chorus, embracing, by way of contrast, two or three phrases of a delicate texture. The anthem, O praise the Lord with one consent, begins with a slow, heavy, sustained enunciation, and ends with a strain in the most rapid and spirited character. O praise God in his holiness, embraces a similar variety of style, which is, however, less strongly marked; and the piece is not susceptible of a very impassioned execution.

5th. The following are also devotional pieces; but they seem calculated chiefly for special occasions, where a higher style of designing becomes necessary, on account of the general excitement of a crowded auditory: Upton, Lift up your heads, Hallelujah to the God of Israel, indispensably require an expressive staccato enunciation; and How beautiful, Installation, embrace great variety of character, and occasionally much strength of emotion.

6th. Such pieces as the Voice of Angels, When Israel wept, Vesper Hymn, The Lord our God is full of might, are not intended strictly for devotional purposes, but will be found useful as tasks or exercises. In the first and third of these, the solo singer should stand as an apparent listener, at some distance from the choir. The second requires throughout, peculiar tenderness of expression. The third is already furnished with specific directions in a marginal note. The solo embraces considerable variety of character, according to the nature of the words. Pieces of this kind seem intended to set forth something like the *descriptive imitation* of worship. A great portion of the anthems and set pieces now in circulation, are of this character, and too often they gain admittance into the service of the sanctuary.

It may not be amiss for us to add a remark or two in this place, on the subject of regulating the time of a movement. Much judgment and experience are here required. Exact rules would, perhaps, be of little use. Circumstances should have great influence; and among those which are the most to be consulted, are the talents of the performers, and the degree of pious interest which is observable in the worshippers. As a general direction we might say, that such a tune as Old Hundred or Luther's Hymn, should seldom be sung slower than at the rate of two seconds per minim, or so fast as at the rate of one second. Such tunes as Hotham, Gently Lord, Munich, when sung with a strongly marked emphasis, and accompanied by deep feeling, may receive about two seconds to a crotchet. When there is less feeling and less emphasis, the movement must not be so slow. Such tunes, on the contrary, as Shrewsbury, Daughter of Zion, Wake Isles of the South, may receive about half a second to a beat, when the enunciation is appropriate: they cannot be sung much slower than that without losing their character. These are offered as extreme examples. Pieces of a medium character are more easily understood. The technical terms we have employed, however, are used in a relative rather than in an absolute sense.

But finally; after all that can be said on the subject of practical adaptation, every teacher and every chorister must examine for himself, and manage accordingly. Taste can never be superinduced. The faculty of discrimination must be acquired by patient study and careful observation. The acquisition of mere science will not suffice for this purpose. The most learned musicians are often the most lamentably ignorant of the peculiar claims of devotional music. The same may be said also of the most distinguished *practical* musicians, both vocal and instrumental, who have been bred up in the modern orchestra. The oratorial style has its peculiar charms; and far be it from us to depreciate them. We admire the genius, the taste, the imitative description, and the power of sentiment, which are often displayed in this department. But there is one thing which we do not admire; and another which should never obtrude itself upon the worship of God. We do not admire the *uniform* application of the *alarm* emphasis to the Tutti Choruses, as is too generally the method in performances of this nature. Executants who would bring out the true meaning and spirit of the grand specimens which are laid before them, should avail themselves of all the forms and varieties of emphasis. But the thing which should be more carefully guarded against by the admirers of this style, is *systematic display*. This, though inseparable from oratorial performances, is a perfect Dagon, when brought into worshipping assemblies. Would that musicians were made to feel this subject, and reform the abuse.

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